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THE STUDENT KING



A ROMANTIC LIGHT OPERA
in Three Acts.

BOOK and LYRICS BY

FREDERIC RANKEN
and
STANISLAUS STANGE

MUSIC BY

REGINALD de KOVEN.

VOCAL SCORE, \$2.00 net
7/6 "



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AS PERFORMED BY THE HENRY W. SAVAGE OPERA CO., AT THE STUDEBAKER THEATRE, CHICAGO
May 21st 1906.

(MANAGEMENT OF HENRY W. SAVAGE.)

Mr.	— FRANCIS, The Student King..	✓	Mr. Wm. C. Weedon.	✓
Bar	— RUDOLPH, King of Bohemia..	✓	Mr. Raymond Hitchcock.	✓
Sec 2	— GRUMBLEKOFF,	✓	Mr. Gustave von Seyffertitz.	✓
Sec 2	— MERRILAFF, Cousin of Rudolph.	✓	Mr. Thos. C. Leary.	✓
	CUPID, Chairman to the King.	✓	Miss Bertha Bouscher.	✓
1 Bass	KLINGEL, Curator of Prague.	✓	Mr. Dittmar Poppin.	✓
Bar	— HEINRICH,	✓	Mr. Albert Pellaton.	✓
Bar	— WILHELM,	✓	Mr. Henry Coote.	✓
Bar	— FRIEDERICH,	✓	Mr. Percy Parsons.	✓
Bar	— FERDINAND,	✓	Mr. Laurence Rea.	✓
Sec	— ILSA, Princess of Tyrol.	✓	Mme. Lina Abarbanell.	✓
Sec	— FRAU BERTHA, Hostess of the inn.	✓	Miss Fannie McIntyre.	✓
Sec	— FANTINE, Maid of Ilsa.	✓	Miss Katherine Ohls.	✓
Sec	— LADY ANNE, A Tyrolean noblewoman..	✓	Miss Flavia Arcaro.	✓
	MILKA,	✓	Miss Bertyn Mortimer.	✓
	GRETA,	✓	Miss Eva Fallon.	✓
	HERALDS, {	✓	Miss Jeanne Calducci.	✓
		✓	Miss Katherine Cooper.	✓

STUDENTS, MEN AT ARMS, TYROLEAN MAIDS and SWAINS, LADIES IN WAITING,
COURTIERS, GYPSIES, CLOWNS, PANTALOONS, COLUMBINES
and TOWNS PEOPLE.

TIME — A. D. 1600. PLACE — Prague, Bohemia.

Act I — University Place. Summer.

Act II — Ball Room in Royal Palace. Night.

Act III — Fest Hall of the University. About 11³⁰ P.M.

Staged by GEORGE MARION.

ARTHUR WELD, Musical Director.

CONTENTS.



ACT I.

	PAGE
1. Opening Chorus.	5
2. Duet, "OPPOSITES ARE WE!"	<i>Merrilaff and Grumblekoff.</i> 27
Ensemble, a "THE ELECTION"	<i>....The Students.</i> 32
3. Song, b "THE STUDENT KING"	<i>Francis.</i> 41
Chorus, a "ENTRANCE TYROLESE GIRLS!"	<i>Ensemble.</i> 44
4. Song, b "MY PRETTY TYROLESE"	<i>Ilsa.</i> 47
5. Song, "GIVE ME THY HEART LOVE"	<i>Francis.</i> 52
6. Chorus, "ENTRANCE OF THE KING"	<i>Chorus.</i> 55
7. Song, "I TOOK THEM ALL"	<i>King Rudolph.</i> 59
Finale I, "CROWNING THE STUDENT KING"	<i>Ensemble.</i> 65
8. Song, "MY OLD BASSOON!"	<i>King Rudolph and Chorus.</i> 75

ACT II.

9. Opening Chorus, a "CARNIVAL SCENE"	<i>Ensemble.</i> 103
10. b "TARANTELLA"	<i>Ensemble.</i> 114
11. Duet, "HARLEQUIN AND COLUMBINE"	<i>Francis and Ilsa.</i> 123
12. Czardas,	<i>Lady Anne.</i> 127
13. Duet, "HOW TO WOO" (<i>Such is Love!</i>)	<i>King Rudolph and Merrilaff.</i> 135
14. Ensemble, "QUEEN OF CARNIVAL"	<i>Ilsa, Francis and Chorus.</i> 139
15. Song, "THE GAY LIEUTENANT."	<i>Ilsa.</i> 147
16. Song, "THE SAME OLD GAME"	<i>King Rudolph.</i> 151
17. Finale II	<i>Ensemble.</i> 155

ACT III.

Student Kneipe,	<i>Heinrich, Friederich, Francis and Chorus.</i> 194
18. Song, "SO WE DRINK" (<i>The Four Seasons.</i>)	<i>Friederich.</i> 206
Song, "THE JOLLY MILLER"	<i>Ferdinand.</i> 212
19. Song, "NUDEL, NUDEL, NUP NUP"	<i>Ilsa and Chorus.</i> 225
20. Finale III	<i>Principals and Chorus.</i> 229



Act I.

Opening Chorus.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN.

Andante con moto.
(Curtain rises)

Choral.
(Horns)

The first system of the musical score for the Opening Chorus. It features a Horns part (Choral) and a Piano accompaniment. The Horns part begins with a melodic line in the treble clef, marked *mf ben sostenuto*. The Piano accompaniment is in the bass clef, providing a harmonic foundation. The tempo is *Andante con moto*, and the mood is indicated by the instruction *(Curtain rises)*. The system concludes with a *cresc.* (crescendo) marking.

The second system of the musical score. The Horns part continues its melodic line, and the Piano accompaniment provides a steady harmonic support. The system concludes with a *f* (forte) marking.

The third system of the musical score. The Horns part continues its melodic line, and the Piano accompaniment provides a steady harmonic support. The system concludes with a *poco rall. e dim.* (poco rallentando e diminuendo) marking.

The fourth system of the musical score. The Horns part continues its melodic line, and the Piano accompaniment provides a steady harmonic support. The system concludes with a *rall. e dim.* (rallentando e diminuendo) marking.

Piano. Allegro vivo.

The fifth system of the musical score, featuring the Piano accompaniment. The tempo is *Allegro vivo*. The piano part begins with a melodic line in the treble clef, marked *f con brio*. The system concludes with a *f* (forte) marking.



Listesso tempo.



(Trumpets on stage)



ff Curator.

This u - ni - ver - si - ty Calls me by cour - te - sy its Cu - - ra -

f marcato

{ Students
off right

Tenors. *mf* Oh! what a bore!

tor. — Basses.

ff

Curator.

Try no ex-per-i-ment, All un-due mer-ri-ment I ab - hor.

{ Students
off left

Tenors. Oh!

Basses.

say no more!

Curator.

I sum-mon one and all, Heed now the trumpet call,

Tenors.

We keep a - way.

Basses.

Heed, I say.

Curator.
piu animato

rall.

Hear the trumpet call, Hear ye, one and all, Heed the call!

f deciso *colla voce* *mf*

Allegro.

No de-jec-tion for this e - lec-tion, Ev'-ry Stu-dent, If not im-pru-dent,

f

Will o - bey the trumpet call. Hear ye now, I summon you, One and all!

Tenors. *poco rall.* *a tempo*

We o - bey the trum - pet call. He has pow'r to sum-mon us,

Basses. Curator. I have pow'r to sum-mon you,

Allegro con brio.

One and all!

One and all!

Allegro con brio.

f

Curator.

Now Heralds, sound the call!

ff (Trumpets on stage)

Heinrich.

Allegro con spirito.

f deciso

H. Come out, come out! With song and shout, To greet the trum-pets

1st Corps. Tenors. Come out, come out! With song and shout, To greet the trum-pets

Basses.

f deciso

Allegro con spirito.

H. call. Sing, Com-rades sing, Let care take wing, For song gives love and

call. Sing, Com-rades sing, Let care take wing, For song gives love and

H. life to all, And lifts the heart on high, on high, And lifts the heart on

life to all, And lifts the heart on high, on high, And lifts the heart on

C. H. *ff* high! Who loves not wom-an, wine and song, Re - mains a fool his

high! Re - mains a fool his -

Who loves not wom-an, wine and song,

C. H. whole life long! *ff marc.* And

whole life long! And fools we - ne'er will be, All mer-ry Stu-dents we. And

C. H. so we - sing, you see, Our Val-le-ra, val-le-ra, val-le-ra, val-le-ra,

so we - sing, you see, Our Val-le-ra, val-le-ra,

val-le-ra, val-le-ra,

ff marcato

Curator.
Come

val - le - ra, sing we! -

val - le - ra, sing we! -

poco rall.

colla voce

Heralds blow a - gain.

ff (Trumpets on stage)

Allegro vivo.

Fried.

Allegro giocoso.

A mil - ler liv'd by an old mill stream,

mf

Fr. Sleep, Mil - ler, Sleep!

2d Corps Tenors Sleep, Mil - ler, Sleep! Heinrich & 1st Corps Tenors *ff* Sleep, Mil - ler, *ff*

Basses Sleep, Mil - ler, Sleep! Friedrich & Basses *a²* Sleep, Mil - ler, *ff*

He had a daugh - ter, who was a dream, Sleep, Mil - ler,

Friedrich (2d Bass) & 2d Corps

sleep! And she was a pret - ty girl, All her lov - ers said, And she'd on - ly flirt, for she

sleep! And she was a pret - ty girl, Her lov - ers said, And she'd on - ly flirt, for she

said: "I'll nev - er wed! With a tra - la - la - la, Tra - la - la! This mil - ler knew not what

said: "I'll not wed! With tra - la - la - la, Tra - la - la! This man knew not what

H. & Fr. 1st & 2d Corps

she had for - got With a tra - la - la - la - la - la - la, This mil - ler nev - er knew

she had for - got With tra - la - la - la - la - la - la, This mil - ler nev - er knew

Fr. & 2d Corps *ff animato*

ff animato

ff animato

Heinrich & 1st Corps

14

poco rall. *a tempo*

Oh! sleep, Mil-ler, sleep! Tra - la-la-la.

poco rall. *a tempo*

Oh! sleep, Mil-ler, sleep! Tra - la-la-la.

what was what; Tra - la-la-la.

Fried. & 1st Bass

what was what; Tra - la-la-la.

poco rall. *a tempo* *f*

Cu. Curator

Now heralds, sound a - gain!

ff (Trumpets)

Tenors *a2* *ff*

H & Fr. & 1st & 2d Corps

The Basses *ff* *a2*

trum - pets call, the

Heed now the trum-pet, call one and all!

ff

Moderato assai

Wilhelm

3d. Corps. Tenors

Basses

Fare—

Fare—

Fare—

Trum-pets ring, To sum-mon us, they sing, They sing!

rall. *dim.* *rall.* *dim.*

Moderato assai

mf

well to thee, oh! for-est fair. Fare - well! Fare-well! When—

mf

well to thee, oh! for-est fair. Fare - well! When—

mf

Fare well!

leggiere

Wtl. *sum-mer comes, We would be there. Fare-well! Farewell We *cresc.**

3d Corps *sum-mer comes, We would be there. Fare-well! We *cresc.**

Hel. Fr. *Fare well! Farewell*

1st. & 2d. Corps *Fare well! Fare well!*

Wtl. *love thy shade, We love thy shade, Each brook and glade, Each brook and glade, It's *cresc.**

3d Corps *love thy shade, Each brook and glade, It's*

Hel. Fr. *We *cresc.* love thy shade. Each *cresc.* brook and glade.*

1st. & 2d. Corps *We *cresc.* love thy shade. Each *cresc.* brook and glade.*

Wil. *f* joy we share, So green, so green and fair. Fare well, fare
3d. Corps joy we share, So green, so green and fair. Farewell, fare
joy joy we share we share,

Hei. Fr. We share Fare-well fare-
1st. & 2d. Corps We share Fare-well fare-
cresc.

f *cresc.*

Wil. *ff* *dim. e rall.* well! Dear for-est green and fair. Fare - well! *p* Allegro vivo
3d. Corps well! Dear for - est fair. Fare - well!
Dear For - est green and fair

Hei. Fr. well Dear For - est green and fair Fare - well! Curator
1st. & 2d. Corps well Fare - well! Now

p *dim. e rall.* *ff* Allegro vivo

Wil. The Trum-pets call so loud - ly call

Cur. Hein. Fried. He - ralds loud - ly call!

marcato

Wil. *ff* Tan - tan - ta - ra, tan - ta - ra - ra - ra! So,

3d Corps The trum - pets call, so,

Cur. Hein. Fried. Tan - tan - ta - ra, tan - ta - ra - ra - ra! Heinrich & Curator (with 1st Bass) *ff* So,

p 1st & 2d Corps Hear the trum - pet's call! *ff*

Friederich (with 2d Bass)

ff Trumpet

Wil.
loud-ly call, Tan-ta - ra, tan-ta - ra - ra - ra,
1st 2d & 3d Corps
loud-ly call, Tan-ta - ra, tan-ta - ra - ra - ra,
H. & C.
Fried.

A la Marcia Poco Pomposo

Ferdinand

Ferd.
When the Stu-dents come marching to Prague, - Sound the
4th Corps
Tenors Sound the
Basses

A la Marcia Poco Pomposo
pesante
f *mf* *f*

Ferd.
life and drum! Tho' they think ev-'ry lect-ure is a
cresc.

Wilhelm (with 1st Tenors of those corps)
1st 2d & 3d Corps
4th Corps
life and drum! See the Stu-dents come! Tho' they think ev-'ry lect-ure is a
H. & C.
Friedr.

ff *mf* *cresc.*

Ferd. *ff* bore, Let the drum go, boom, boom, boom!

All Corps
W. Let the drum go, boom, boom, boom! So we

H. & C.
Is a bore, Friedr.

4th Corps

Ferd. In each mer - ry Stu - dent corps,

march, stiff as starch, In each mer - ry Stu - dent corps, So we

a 2.

Till we can not march more. *cresc.* With a laugh, Wilhelm We will

Heinrich Friedr.

march, stiff as starch, Till we can - not march more. And a song,

a 2.

4th Corps

Wil. Tenors
Ferd.
Heinr. Basses
Friedr.

ff

march right a - long, till the last one catch up with those be-fore. With a

ff

Wil. Tenors
Ferd.
Heinr. Basses
Friedr.

ff

laugh and a song, Let us march, Right a - long, We

1st, 2d & 3d Corps

ff

1st, 2d & 3d Corps

All Corps

Wil. Tenors
Ferd.
Heinr. Basses
Friedr.

stu - dents will sing the whole day long.

ff

All Corps

Wil
Ferd.

Tan-tan-ta - ra, tan-ta - ra - ra - ra, Tan-ta - ra, The

Hein.
Fried.

Wil
Ferd.

trumpet sounds a - gain; Now hear the mer-ry strain, Hur - rah! We

Hein.
Fried.

Ferdinand.
Friederich.

rall.

Allegro vivo e deciso.

Ferd.

stu - dents live a mer - ry life, Val - le, val - le - ra, juch -

Fried.

2d & 4th Corps.
Tenors.

Val - le, val - le - ra, juch -

Curator (with 1st Bass) Basses.

Allegro vivo e deciso.

Wilhelm.
Wil. Ferd. hei! We know no care, nor pain, nor strife, Val-le, val-le-ra, juch -

Heinrich.
Hein. Fried. Val-le, val-le-ra, juch -

1st & 3d Corps. Val-le, val-le-ra, juch -

Ferdinand. Wilhelm. Wilh. & Ferd. hei! Let oth-er men do, what they will, We'll be merry, mer-ry,

Friederich. Heinrich. Heinrich & Fried. Let oth-er men do, what they will, We'll be mer-ry, mer-ry,

2d & 4th Corps. All Corps. Let oth-er men do, what they will, We'll be mer-ry, mer-ry,

Will.
Ferd.

students still. Let life be gay! Sing with a will! Juch -

Hein.
Fried.

students still.

All Corps. *ff*

ff Val-le, val-le - ra, juch -

Will.
Ferd.

hei! With val-le, val-le - ra, With val-le, val-le - ra, Our

Hein.
Fried.

ff

4th Corps

1st Corps.

All Corps. *ff*

hei! With val-le, val-le - ra, With val-le, val-le - ra, Our

ff

Più vivo.

Wil.
Ferd.

var - si - ty its prais - es sing, With val - le, val - le - ra, with

Hein.
Fried.

3d Corps. *ff*

2d Corps. *ff*

var - si - ty its prais - es sing, With val - le, val - le - ra, with

cresc. e pressando

Wil.
Ferd.

val - le, val - le - ra, We'll hail our Stu - dent King with val - le - ra,

Hein.
Fried.

All Corps. *ff*

cresc e pressando

val - le, val - le - ra, We'll hail our Stu - dent King with val - le - ra,

cresc. e pressando

molto

Wil.
Ferd.

val-le-ra, val-le-ra, hoch, hoch, hoch, juch - hei!

rall
marc. molto

val-le, val-le - ra, juch -

Hein.
Fried.

val-le-ra, val-le-ra, hoch, hoch, hoch, juch - hei!

val-le, val-le - ra, juch -

marc. molto
ff
rall.

Wil.
Ferd.

hei!

Hein.
Fried.

hei!

a tempo

Duet.

"Opposites are We."

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Merrilaff and Grumblekoff.

Music by
REGINALD de KOVEN.

Allegro scherzando.

Piano.

The piano introduction consists of two systems of music. The first system is in 6/8 time and features a treble and bass staff. The treble staff has a melody with eighth notes and a slur, while the bass staff has a simple accompaniment of eighth notes. The second system continues the melody and accompaniment, with a crescendo marking in the treble staff and a fortissimo (ff) marking in the bass staff.

This system shows the first vocal entry. The treble staff is labeled 'Grumblekoff.' and the bass staff is labeled 'Merrilaff.'. The lyrics are: 'As coun - sel - lor, I scheme and plan, Dis - smil - eth not, he hates him-self (Grum.) Dis -'. The piano accompaniment is in the bass staff, featuring a melody of eighth notes and a slur, with a mezzo-forte (mf) marking.

This system shows the second vocal entry. The treble staff is labeled 'Grumblekoff.' and the bass staff is labeled 'Merrilaff.'. The lyrics are: 'turbed by me, his bro - ther. Our fa - ther was a gen - tle - man, But gust - ing is his laugh - ter. (Merr.) In me be - hold a jov - ial elf. (Grum.) Al -'. The piano accompaniment is in the bass staff, featuring a melody of eighth notes and a slur, with a mezzo-forte (mf) marking.

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he re-sem-bles moth-er. To all my tricks in po-li-tics, Oh!
so a gen-ial graft-er. (Merr.) I dance, I chaff, I sing, I laugh, (Grum.) Lord,

Grumblekoff.

Merrilaff.

what a craft-y min-ion! With lack of tact, he holds in fact, An
help these poor do-min-ions! (Merr.) We both a-gree to have, you see, (Grum.) Just

Merr. Ha! ha!

Ha! ha!

op-po-site o-pin-ion. (Grum.) Bah! yes bah!

stentato Ha! ha!

Ha! ha!

Both

Bah! yes bah! With lack of tact, he holds in fact an

op - po - site o - pin - ion. Oh!

f

Red. *

giocoso

strange - ly made, How na - ture played her pranks on you and me. — A

giocoso

pair of jol - ly, mel - an - cho - ly op - po - sites are

mf

Wilhelm
& Ferdinand.

we! — As you can see, they can't a - gree, And life be - comes a

a2 ff

Heinrich
& Friederich

ff ben marcato

Red. *

Merrilaff
& Grumblekoff.

a2

bore. — With this un-gra-cious, dis - pu - ta - tious, trou-ble-some, trou-ble-some

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. It begins with a series of eighth and sixteenth notes, followed by a longer note. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one sharp (F#).

coun - sel - lor, With this trou-ble-some coun - sel - lor. —

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a first ending bracket labeled '1.' leading to a final note. The piano accompaniment maintains its rhythmic patterns, with some changes in the right hand's melody. The key signature remains one sharp.

Merrilaff.

He

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment is written on two staves and includes a dynamic marking of 'mf' (mezzo-forte). It features a series of eighth and sixteenth notes, with some longer notes. The key signature remains one sharp.

2. Merrilaff. Grumblekoff.

lor. — Is - n't it sad, we can't a-gree? He is the cause of it,

mf

Red. * *Red.* * *Red.* *

you can see!

simile

Merrilaff. Grumblekoff.

Is - n't it sad that he and I, Ev - er are quar-rel-ling

mf

till we die?

f *ff*

Red. *

Election Ensemble

Introducing

Song: A Student King.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN.

Allegro con brio.

Piano.

Merrilaff. Grumblekoff.

Come, lads, your King be choosing! Much pre-cious time we're

Wilhelm.

los-ing. A - way with all re - flec-tion, now pro-ceed to the e - lec-tion!

Heinrich.

Lose

Grum. Wilh.

Com-mence at once, be - gin it! On you, friend Hans, we're

not anoth - er minute!

cresc.

Wilh.
Ferd.

ff

wait-ing now:

Fried.

On you, friend Hans, we're
Hein.

The Can-di-dates be stat-ing! Fried.

ff

Students.
Tenors.

Larghetto quasi reci-
Curator. tativo.

waiting, The Can-di-dates be stat-ing!

In my of-fi-cial ca-

Basses.

Larghetto (*pomposo*)

f marc.

Red. *

Tempo I.
Students.

pa-ci-ty of re - cor - der;

Read, Klingel, read, Klingel, read!

Tempo I.

f

Larghetto come Ima
Curator.

1 have now placed them in al - pha - be - ti - cal or - - der;

cresc. e marc. sempre

Tempo I.

Wilh. Ferd.

poco rall.

Students.
Tenors.

Heed, stu-dents, heed, stu-dents, heed! Stu-dents, heed, now read!

Hein. Fried.

Basses.

Allegro giocoso.

Curator.

Heinrich & 1st Corps.

"A" stands for August; He's much too hot!

Allegro giocoso.

ff marcato

Wilh. & 3d Corps.

Curator.

"B" stands for Berthold; He's worst of the lot!

"C" stands for Con-rad;

Friedrich &
2d Corps.

Curator.

Ferd. & 4th Corps.

He'll nev - er do!

"D" stands for Dan-iel; We'll pass him too!

W. F. H. F.
and All Stud.

Curator.

poco rall.

Ferd.

Curator.

"E" stands for Ernest; He's much too small!

"F" stands for Francis, best of them all!

ff colla voce

Con spirito.

Wilh. Ferd. Wilh. & Ferd. a 2

I vote for Francis; His prais-es I sing, All vote for Fran-cis, for

Hein.

Con spirito.

a 2 poco ritard. a tempo

Fran-cis, for Fran-cis, We vote for Fran-cis, Our stu-dent King!

Hein. & Fried. a 2

a tempo

colla voce

Students.

Tenors. a 2 Wilh. & Ferd. a 2 Students.

I stand for Fran-cis! We vote for Fran-cis, For

Basses. a 2 Hein. & Fried. a 2

His prais-es we sing,

Wilh. Fred. & Students.

ff rit.

Fran-cis, for Fran-cis, All vote for Fran-cis, Our stu-dent King!

Hein. Fried. & Students.

ff colla voce

stentato

Hoch! Hoch! Ra, ra, ra, ra, val-le-ra! Hold!

Moderato. Grum.

ff

Red.

Andante pomposo.

pressando

Your se-lection most im-prudent; You must

p

Mer. Allegro.

choose a no-ble stu-dent! Now boys, to him pay no at-tention! Grum. Pooh!

f

Mer. Ferd.
He for ev - er seeks dis - sen - tion. Your busi - ness here: but
Grum: Bah!

crese

to re - port Our choice un - to the King and Court.

Basses & Hein. Fried.

Our an - cient rights you

ff

Tenors & Ferd. Wilh. Ferd. only

ff Who - e'er we choose we will e - lect, Who - e'er we choose we

must re - spect, Hein. Fried. only All

poco rall.

will e - lect, we will, we will e - lect.

f *pressando*

poco rall.

Students.
Tenors

Allegro assai

Our Fran-cis! our Fran-cis! We

largamente

sum-mon you, ap-pear! Basses

Our Fran-cis! our Fran-cis! Great

Francis

Dear comrades all, a greet-ing, My love I bring. Why

hon-ors wait you here.

Poco sostenuto

Ferd

at this fes-tal meet-ing, of hon-ors sing? Dear Francis, you're e-lect-ed

Poco sostenuto

Allegro con brio

King! High Car-ni-val! High

Students
1st & 3d Corps High Car-ni-val! What mag-ic it con-tains! High

Students
2d & 4th Corps High Car-ni-val! What mag-ic it con-tains!

Hein.
Fried.

Allegro con brio

Car-ni-val! The King of mis-chief reigns.

Car-ni-val! High Car-ni-val! The King of mis-chief reigns.

High Car-ni-val! Now mis-chief reigns.

Francis
f con spirito

41

To - day we hold high Car - ni-val, The King of mis - chief
You choose me King of Car - ni-val, My pride no words can

con spirito

reigns, His sway is here most ab - so-lute, His will a-lone ob -
voice, But by our u - ni - ver - si - ty, You'll not re-gret your

tains. The monarch of Bo - hem-i - a Must yield to him his throne, Un -
choice. As monarch of Bo - hem-i - a, I'll prove a mer-ry King, And

declamando

f colla voce

til to - night King Car - ni-val shall rule this town a - lone.
while we hold high Car - ni-val, we'll make the wel - kin ring.

ff *rall.* *a tempo*

marc. *rall.* *a tempo*

Tenors & (With.
Ferd.

ff

We sing high Car - ni - val, high Car - ni - val, The

Basses & Hein.
Fried.

Poco rubato

Francis

King of mis - chief reigns. The cus - tom of Bo - he - mia, Its

prais - es loud - ly sing, { Doth hold the King of
To - day we hold high

Students
Tenors

ff

Car - ni - val, Must be a Stu - dent King. } The cus - tom of Bo -
Car - ni - val, And I'm your Stu - dent King. }

Basses

Frances *ff allarg.*

he-mia, Its prais-es loud-ly sing! { Doth hold, the King of
To-day we hold high

colla voce

1. *p rall.* *a tempo* 2. *rall. ad lib.*

Car-ni-val, Must be a Stu-dent King! I'm your Stu-dent

Car-ni-val And *p rall.* *a tempo* *rall.*

The Stu-dent King! King! Stu-dent

Our *a tempo* *rall.*

1. *rall.* *a tempo* 2. *colla voce*

King! _____

King! _____

a tempo pressando

Red.

Entrance of Ilsa.

Introducing

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Song: The Pretty Tyrolese.

Music by
REGINALD de KOVEN.

Allegro commodo.

Piano.

The piano introduction is written for a grand piano in 2/4 time, with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic and features a lively, rhythmic melody in the right hand, often marked with accents and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a crescendo (*cresc.*) leading to a fortissimo (*ff*) section, ending with a final chord marked *fz*.

Girls.

Sopranos.

Altos.

Il - sa woulda - wooing go,

The first vocal line features Soprano, Alto, and Girls' parts. The piano accompaniment is marked *mf* (mezzo-forte). The vocal melody is simple and rhythmic, following the piano accompaniment. The lyrics are "Il - sa woulda - wooing go,".

*Red. * simile*

Heigh-o! and heigh-o! She's disguised so none may know, she's disguised so

The second vocal line continues the melody with the lyrics "Heigh-o! and heigh-o! She's disguised so none may know, she's disguised so". The piano accompaniment remains consistent with the previous section, providing a steady harmonic support.

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none may know. Heigh - o! and heigh - o! So none may know. In

All. a 2. mf a 2.

cresc.

peas - ant gar - ments she's arrayed, Just like a sim - ple moun - tain maid,

mf

Not precise, nor ve - ry staid, This pret - ty lit - tle mountain maid,

a 2. cresc.

cresc.

Heigh - o! and heigh - o! Tra, la, la, la, la, la, la, la. Heigh - o!

f *rall. e dim.* *a tempo mf*

f marcato *dim. e poco rit.* *a tempo mf*

Heigh - o! Il - sa would a - woo - ing go, With heigh - o!

May she find a lov - er, oh! Heigh - o! Heigh - o!

a².
Il - sa would her heart bestow, She would a - wooing go.

Allegro non troppo.

Ilca (off stage)

p My wares I cry, who'll buy? who'll buy? *cresc.* My wares I cry, who'll

buy, who'll buy, who'll buy, who'll buy, who'll buy?—

Tempo di Valse

Sopranos.

Girls.

f Our Il - sa's cry! She must be nigh, *Alto.* Her wares to cry. Who'll *crese.*

f con brio *crese.*

ff buy, who'll buy, who'll buy? Come buy, now come buy, come buy!—

ff

Allegretto tranquillo.

Il sa.

From the

mf *poco rall.*

mountain, where like fountain, Springs of sil-ver, gleaming laugh and play, Lone heart

mf

cresc.

ach-ing, home for - sak-ing, Have I hith-er woo-ing come to-day. Bells were

cresc.

f

ring-ing, Birds were sing-ing, In a mer-ry, hap-py rounde-lay; Cu-pid

dim.

poco rit.

call-ing, hope fore-stall-ing, Made me bring my heart this way.

poco rit.

Tempo I.

mf

My wares I cry; come buy, come buy, come buy, come buy, come

mf deciso

Girls.

buy! — Our Il - sa's cry! Her wares who'll buy? who'll

ff

buy? Come buy, come buy, come buy! —

Allegretto con moto.

mf Il sa.

Sim - ple mountain maid, from the Ty - rol - ese, Sell - ing country wares, ah!

mf

cresc.

won't you buy them please? Here are dainties rare, gold - en Alpine cheese; Come

cresc.

lunga

a tempo

buy all from the Ty - rol - ese! _____

a tempo

f

Red. *

Più mosso, a la Valse.

p

(Yodel)

Come! buy all from the Ty - rol - ese! _____

f

Red. *

Girls.

(Yodel)
Altos.

Sim - ple moun-tain maid, from the Ty-rol-ese, Sell-ing country wares,

mf

Come!

Won't you buy them please? Here are dainties rare, made to please. Come!

Tempo I.

Ilse.

buy all from the Ty - rol - ese! My wares I cry; come

buy all from the Ty - rol - ese!

Tempo I.

fz *ff*

Red. *

Ilse.

Sopr. Come buy, come buy!

Altos Come buy, come buy come, buy!

p *sfz* *sfz*

Red. *

Romanza.

"Give Me Thy Heart Love."

Words by
FREDERIC RANKEN.

Fortunatus.

Music by
REGINALD de KOVEN.

Moderato appassionato.

marcato

Piano.

f poco rubato

F. Fortunatus. *mf*

A se - cret lies — with-in my
The mu - sic of — thy voice is

rall. *p*

F. *f*

heart, I fain would see, I fain would see, — A
sweet, in ca - dence clear in ca - dence clear, — The

F. *cresc.* *f* *>* *>* *>*

se - cret sweet_ I pray in - part a - lone, a - lone to me, a - lone to
words now trem - bling on thy lips I long, I long to hear, I long to

cresc. *p*

F. *cresc.* *>*

me. 'Tis where young Cu - pid soft - ly crept and
hear. The love - light gleam-ing in thine eyes, the

cresc.

F. *ff* *p* *rall.*

woke the love that long had slept, Ah! to that heart so safe - ly
pass - ion mur-mured in thy sighs, All seem to speak the words I

p colla voce

Ad. *

sempre *Allegro moderato.*

F. kept, thou hast the key, thou hast the key.
prize, I love thee dear, I love thee dear.

rall. *a tempo* *cresc.*

F. Give me thy heart, dear, give me thy soul, dear, let me the love there so long

rall. *a tempo* *cresc.*

f

F. captive, set free — Close let me hold thee, mine arms en-fold thee,

f

rall. **Tempo I.** || 2. *pressando molto cresc. e*

F. then will I swear dear, I love on-ly thee. mine arms enfold thee,

allarg. *rall.*

F. then will I swear dear, I love but thee, I love but thee.

molto cresc. allarg. *rall.*

Entrance of the King.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Chorus

Music by
REGINALD de KOVEN.

Allegro pomposo, a la Marcia

Piano.

f pesante

Sopranos

We

Chorus

Tenors & Basses

Our King with roy-al pag-eant-ry ad - vanc - es,

Wel-come him with mer-ry fife and

drums,—

Tenors

Basses

This reg-alpomphisdignity en-hances,

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ff

Greet him with a cheer; be-hold, he comes! Be-hold! he comes; So

ff

a 2

greet him with a cheer; be hold, he comes!

Sopranos
deciso e marc.

Tenors
Bow! Bow!

ff marc.

a 2

To our no - ble Mon-arch, Now en-throned with-in his old Bath - Chair, — Bow with

Basses

love and ad-mir-a-tion, for his rank and sta-tion, Loud-ly with your plaud-its rend the

air. So Bow! bow! to our no-ble Mon-arch; Now en-

throned with-in his old Bath-Chair. — Bow with love and ad-mir-a-tion, for his

rank and sta - tion. Loud - ly with your plaud - its rend the

2d Tenors
Basses

air! Then shout hur-ray! Then shout hur - ray! to greet our King, who comes to

rall. marc. molto

day, enthroned with - in his state Bath - Chair.

rall.

Lead *

59
Song.

"I Took Them All."

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

King, Merrilaff, Grumblekoff.

Music by
REGINALD de KOVEN.

Allegro vivace.

Piano.

King.

When as a child I found, that I had trou-ble and to spare to,
Now as ye sew, So must you rip, In ear-ly youth be learning,

Then some one's pills would cure the ills, that child-hood oft is heir to; And
The lane is long that stomach strong, that nev-er knew a turn-ing; And

poco meno
when a young am - bi-tious pow'r would all with - in me stir up,
some of those who come to cough, re - main to spray, for - ev - er,
poco meno
deciso

Merri-
laff &
f ^{a 2}*a tempo*

I'd quick-ly take a pint, I think, of sick-ly soothing sy-rup. He'd
By all that's bald, of man-y called but few get up! That's elev-er! But

a tempo

f

f

Grumblekoff

King.

drink some sooth-ing sy-rup. In place of eat-ing wholesome food and
few get up! That's elev-er! To call a doc-tor to your bed, Is

smok-ing a Ma-nil-la, They fed me slops and druggists shops, pro-
real-ly ha-ri-ca-ri! Thro' lack of skill, they thousands kill, and

f poco meno

vid-ed Sars'-pa-ril-la. So when grown up at
should be forced to mar-ry. For ev-'ry pa-tient

poco meno

mf *deciso*

a tempo
ff

last I found, That all there was a - bout it, I had to have some
that they lose, This world, they de - ci - mate it - To draw it mild, sup -

a tempo
f

pill or salve, I could - n't live with - out it.
ply a child, and help re - pop - u - late it.

Chorus.

Sopranos
He had to have some pill or salve, He could - n't live with - out it.
To draw it mild, sup - ply a child, and help re - pop - u - late it.

Tenors

Basses

Allegro moderato. **Chorus** **King.**
Sopranos

So — I took them all; He took them all. In dos - es large, in dos - es
So — I'd wed them all; He'd wed them all. Phy - si - cians large, phy - si - cians

Allegro moderato. **Tenors & Basses**

Chorus.
Sopranos. King.

small; Both large and small. The most ex - pen - sive had the call, each
small; Both large and small. I'd ad - ver - tize, and high - ly prize, This

Tenors & Basses.

Chorus.
Sopr's.

new-found fake for pain or ache, So I took them all; He took them all.
new made law I'd i - do - lize, And I'd wed them all; He'd wed them all.

ff

Tenors & Basses. *>*

erese. *ff*

Red. *

King. Chorus.
Sopr's. King.

So _____ I took them all; He took them all. In dos - es large and dos - es small. The
So _____ I'd wed them all; H'd wed them all. The most ex - pen - sive had the call, When

Tenors & Basses.

most ex - pen - sive had the call; I took it, that was all.
pa - tients die, their places supply, I'd wed 'em one and all.

1. So he took them all; He took them all. In dos - es large and dos - es
So he'd wed them all; He'd wed them all. In batch - es large and batches

2. Chorus. King, Merrillaff Grumblekoff. Chorus.
Sopranos
So he took them all; He took them all. In dos - es large and dos - es
So he'd wed them all; He'd wed them all. In batch - es large and batches
a 2
Tenors & Basses

King.
And The
K.M. & Gr. Chorus.
small; He took them all. The most ex - pen - sive had the call, And
small; He'd wed them all. When pa - tients die, their place sup - ply, The

64
Merrilaff &
Grumblekoff.

a 2 ff
King.
some were large and some were small; I took 'em that was all. ____
most il-lit-er-ate I would try, He'd wed 'em, one and all. ____

p
some were large and some were small; I took 'em that was all. ____
most il-lit-er-ate I would try, He'd wed 'em, one and all. ____

ff
Red. *

Dance.
mf

cresc.

f
Red. *

Finale I.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN.

Allegro con brio.

Piano *ff*

Wil.
Ferd. *a 2* High car - ni - val! What ma-gic it con-

He.
Fred. *a 2* Heinrich & Friederich What ma-gic it con-

Sopranos

Tenors *ff* High car - ni - val! High car - ni - val! What ma-gic it con-

Basses *ff* High car - ni - val! High car - ni - val! What ma-gic it con-

ff marc. molto

Wil.
Ferd. tains! High car - ni - val! High car - ni - val! The King of mis-chief

He.
Fred. tains! High car - ni - val! High car - ni - val! The King of mis-chief

High car - ni - val! High car - ni - val! Now mis-chief

tains! The King of mis-chief

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Francis

F. Wil. Ferd. reigns! The cus-tom of Bo-hemia, its praises loud-ly sing, Doth

He. Fred. reigns!

reigns!

reigns!

f poco rubato

F. hold: the King of Car-ni-val, Must be a Student King.

Principals & Chorus

The

The

The musical score is written for a vocal ensemble and piano. The vocal parts are: Francis (soprano), F. Wil. Ferd. (soprano), He. Fred. (soprano), and a piano accompaniment. The lyrics are: "reigns! The cus-tom of Bo-hemia, its praises loud-ly sing, Doth", "reigns!", "reigns!", "hold: the King of Car-ni-val, Must be a Student King.", "The", and "The". The piano part includes a section marked "f poco rubato".

rall.

ff Doth hold: the King of

cus-tom of Bo-he-mia, Its praises loud-ly sing,

cus-tom of Bo-he-mia, Its praises loud-ly sing,

colla voce

Poco Agitato. King

Car-ni-val, Must be a stu-dent King. Come herel Draw

A stu-dent King.

A stu-dent King.

Poco Agitato.

ff *mf cantabile*

near! Come herel Draw near!

ff *rall.*

mf King Grumblekoff

Oh! sweet days of yore, Twenty years a - go, You said that be -

p

King

fore! I know! I know! Then I lost a son, A

animando

son, I held most dear, of him you now re-mind me, of days long left be -

Quasi Recit. King Largamente

hind me. Your name? What oth-er?

Francis

Francis. Frau. Bertha is my

colla voce *ff*

Bertha *pressando* *Allegro agitato* *mf a poco cresc.*

mo - ther. No! no! No! no! I know not what I say. Could

p

B. *ff rall.*

I the truth im-part! For fear of death I hold my breath. Thou dear soul of my

ff rall.

B. King *lunga* *poco ad lib* Grumblehoff

K. heart. Give here, the crown Francis! Had he lived, my son! Your ma-jes-ty, have

G. *ppoco ad lib*

G. King

K. done! Kneel down! *Tempo I.*

Ferd. Ferdinand

Chorus & Principals *f* Hur-rah! Hur-rah! Hur-rah! Then

Allegro con brio.

Allegro giocoso

cresc.

Ferd. *f* Hoch!Hoch! Hoch! Our Stu-dent King shall reign to-day Then Hoch!Hoch!Hoch!what

Chorus Tenors *f* Then Hoch!Hoch!Hoch!what

Basses *f*

cresc.

Ferd. e'er he wills, we must o-bey. Who loves not wo-man, wine and song, Re -

e'er he wills, we must o-bey.

Ferd. mains a fool his whole life long. Then hail! to our Stu-dent King, right

Tenors Then hail! to our Stu-dent King, right

Basses

Ferd. mer-ri - ly we sing, Then hail! to our Stu - dent King! Val -

1st. & 2d. Sopranos *ff* Then hail! to our Stu - dent King!

mer-ri - ly we sing, Then hail! to our Stu - dent King! Val -

molto f

Ferd. val - le - ra! Val - le - ra! Hoch! Hoch!

val - le - ra! Val - le - ra! Hoch! Hoch!

molto f

Val - le - ra! Val - le - ra!

ff

Ferd. Hoch! Hoch! Hoch! Hoch! Val - le - ra! Hoch! Hoch!

Hoch! Hoch! Hoch! Hoch! Val - le - ra! Hoch! Hoch!

Allegro a la marcia e mare. 72 Francis.

Fra. You have made me your Student King, — To your

Our Student King! —

Our Student King! —

Allegro a la marcia e mare.

ff

f

Fra. friend-ship I proud-ly cling, — There is noth-ing so near so sweet, or as dear, Ac -

cresc.

cresc.

Fra. *ff* 3 cept then a stu-dent-greet - ing.

Sopranos. *ff* a 2

Tenors & Basses. *ff* a 2

Then it's hail! to our comrade's reign, — Shout in

Fra.

For aye, your friend till my rule shall end, For—

joy-ous acclaim a - gain! Then it's

marc.

Fra.
K.

I am your Stu - dent King! — King. My

Hail! to our Stu - dent King! —

Poco agitato.

K.

roy-al throne I ab-di-cate, In fa-vor of your King, And now to help me

K. *mf rall.*

woo a mate, A ser-e-nade I'll sing. Some sweet-ly ten-der tune,

Princ. & Chorus. *mf*

Some

Some

rall.

K. *a tempo*

Then give me now my old bassoon!

rall. *poco rall.*

sweetly ten-der tune. Then give him his bas-soon!

sweetly ten-der tune. Then give him his bas-soon!

rall. *f a tempo* *rall.*

Tempo di Valse.

75

mf King.

Sweet La-dy Ann, Thy name I
Sweet La-dy Ann, Who sings this

mf

p

croon,
tune, }

Sweet La-dy Ann, Sweet La-dy Ann, {

Hear my,
Is a,

Chorus.

Sweet La-dy Ann,

cresc.

cresc.

(King plays on bassoon)

Merrilaff.

Hear my,
Is a,

Bas- soon! _____
Ba - boon! _____

Chorus.
Sopranos.

Giocoso.

King.

King.

Hear my bas - soon!
Is a ba - boon!

Hear his bas - soon!
Is a ba - boon!

I play on my

Tenors.

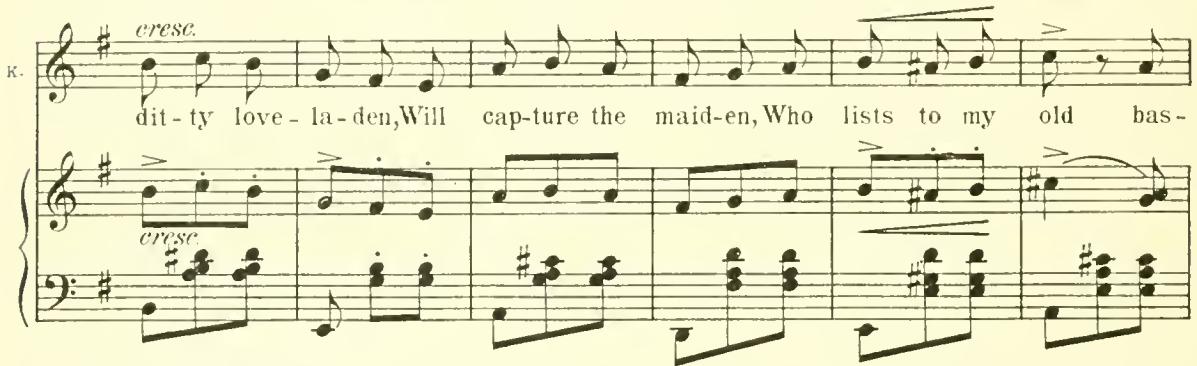
Basses.

f

mf

K. 

old bas- soon, A per- fect- ly ex- qui- site tune, This

K. *cresc.* 

dit- ty love- la- den, Will cap- ture the maid- en, Who lists to my old bas-

(King plays)

K. 

soon. **Sopranos** *f* ^{a 2} He plays on his old bas- soon, A per- fect- ly

Chorus. **Tenors & Basses** *f* ^{a 2}

molto dim. 

ex- qui- site tune, His dit- ty love- la- den, Will cap- ture the

f *molto dim.*

King.

Who lists to my old bas - soon.

maid - en, Who lists to my old bas - soon.

ppp *sf*

Ferd.

'Tis almost noon; The la - dy we wait for can - not come too

mf *mf rall.*

Allegro con brio.

soon! Sopranos. *f* *rall.*

Chorus. The la - dy he called on his old bas - soon!

Tenors.

Basses.

rall. *ff*

Tempo rubato, a la Mazurka.

Chorus.

Ah! Some lov - er calls me, Lit - tle I reck,

p Anne.

Tempo rubato, a la Mazurka.

A. What - e'er be - falls me, I am a Czech! All wild with - in me,

marc. *sfz*

A. See Cu-pid's dart, Who here will win me? Red is my heart!

rall. *ff a tempo* *colla voce* *a tempo*

Principals & Chorus.
Sopranos.

Tenors.

Basses.

Who here will win me?

All wild with - in her, see Cu-pid's dart, Who here will win me?

rall. *rall.*

a tempo

Allegro vivace.

marc. molto

A. *a tempo* Red is my heart. Child of Bo-hemia, It's mountains, it's

Red her heart.

Allegro vivace.

a tempo *f*

A. *rall.* *ff a tempo*

plains, It's mu-sic and it's mad-ness, All surge in my veins.

rall. *ff a tempo*

Vivace molto.

A. *ff* *rall.*

Child of Bo-he-mia, It's mountains and it's plains, It's mu-sic and it's

Fa. Fantine.

B. Bertha. It's mu-sic and its

Francis, Wilhelm & Ferdinand.

Chorus.
Sopranos.

Heinrich & Friederich. It's mu-sic and its

Child of Bo-he-mia, It's mountains and it's plains,

Tenors.

Basses.

Vivace molto.

rall.

ff a tempo *Meno mosso. sempre rit.*

A. madness, All surge in my veins. La, la, la, la, la, la, la, la,

a 2.

Pa. B. madness, All surge in her veins.

Fran. W. Per. Hein. Fried. madness, All surge in her veins.

Chorus. All surge in her veins.

Meno mosso. sempre rit.

a tempo

rall. molto

A. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

rall. molto

a tempo *Allegro scherzando.* *Merril aff.*

A. M. La, la, la, la, la, la. A - way with all dis - guis - es, Pre -

Sopr. La, la.

Princ. & Chorus. La, la.

Tenors.

Basses. *Allegro scherzando.*

ff a tempo *mf*

M.
pare for a sur - prise, Be - hind the La - dy Anne, the Princess Il - sa

Anne.
M.
A.
lies. I confess, you rightly guess, I am the Princess Il - sa!

Principals. She

A.
is the Prin-cess Il - sa! am the Princess Il - sa!

Principals and Chorus.
Sopr. She is the Princess Il - sa!
Tenors.
Basses.

King. *mf* Grumblekoff. > Merrillaff. Allegro pomposo.

'Tis kill or cure! Shall kill you sure. Princess. Il - sa, His Majes - ty, the

ff

Qd. *

M. Anne. *ff* King.

King! Oh! what that queer old King! Fair

Sopr.

Princ. & Chorus. His Maj es - ty, the King!

Tenors.

Basses.

sfz

K. Anne.

Prin-cess, I give you greet-ing, Great Mon-arch, a hap-py

colla voce

A. meeting. *ff* *rall.*

Princ. & Chorus. The Princess, the Princess Il - sa is she!

ff *pesante* *rall.*

Allegro moderato.

I. *Il sa.* *cresc.*
My wares I cry! Who'll buy? who'll buy? My wares I cry!

A. Fa.
B.

Fra.
Fer

Hei.
Fried.

'Tis her Francis.

Allegro moderato.

mf *accel.*

I. *f*
my wares I cry!

A. Anne.
Fa. Fantine.
B. Bertha. *poco rall.*
Il - sa's cry! Who'll buy, who'll buy, who'll buy?

Fra. Francis. cry!
Fer. Ferdinand. 'Tis her cry! Who'll buy, who'll buy, who'll buy?

Hei. a 2. *poco rall.*
Fried. Friederich. 'Tis her cry!

Chorus.
Sopranos.
Tenors.
Basses.
Who'll buy, who'll buy, who'll buy?

poco rall.

1. Sim - ple mountain maid, From the Ty-ro-lese, Sell - ing country wares, Oh!

A. Fa. B. What does she

Fra. Francis. My sweet - heart, Ferdinand. What does she

Hei. a 2. Fred.

1. won't you buy them please? Here are dainties rare, Gold-en Al-pine cheese, Come,

A. Fa. B. here? Coun - - try ware.

Fra. here? Coun - - try ware.

Hei. Fred.

cresc.

Più mosso.

ff

I. buy all from the Ty-ro-lese! *Yodle ad lib.*

A. Fa. B. Buy them please! Ferdinand.

Fra. Fer. Buy them please! Col - - um - bine! I'm

Hoi. Fried.

Più mosso.

Tyrolean Girls. *Yodle ad lib.*

Sim-ple mountain maid, From the Ty-rol-ese,

Più mosso.

Re. * Re.*

I. Come, *ff*

A. Fa. B. Come, *ff*

Fra. Fer. wait - ing for thee Col - - um - bine. Come,

Hoi. Fried.

All Chorus.

Come, *ff*

Tenors.

selling country wares, Won't you buy them, please? Here are dainties rare, dainties rare,

ff

Allegro moderato sostenuto.

I
buy all from the Ty-ro-lese!

A.
Eug.
B.
buy all from the Ty-ro-lese!

Francis.
love my pret-ty Ty-ro-lese!

Fra.
Ferd.
buy all from the Ty-ro-lese! Come, share my throne, sweetheart, be my

buy all from the Ty-ro-lese!

Allegro moderato sostenuto.

f

I
Ilsa.
I'll be your Queen to-day! But

Francis.
Queen to-day! Ah! nev-er can we part, you I love alway.

A.
B.
Anne.
Bertha.
His Queen to-day.

Wil.
Ferd.
Fried.
Fried.

f

I. then, what af - ter mor - row? I ask you, pray; I

Fra. Ah! be my

Anne.

Bertha. We ask you, pray;

Wil. Ferd.

Fried.

cresc.

cresc. ed accel.

I. ask, what af - ter mor - row? Will that bring joy or sor - row? The

Fra. Queen to - day

cresc. ed accel.

ff *rall.*

I. thought of sweet to - mor - row, Brings us joy and hope to -

Fra. *rall.*

ff *rall.*

I. A. *mf* *a 2*
 day. Anne Ah! fond heart des-pairing nev - er, Hoping on and on for-

Fa. B. *a 2* *Fantine*
 Bertha Ah! fond heart des-pairing nev - er, Hoping on and on for-

Fr. *Francis*
 day. Ah! fond heart des-pairing nev - er, Hoping on and on for-

Wil. Ferd. *Wilhelm*
 Ferdinand Ah! fond heart des-pairing nev - er, Hoping on and on for-

He. Fried. *a 2* *Heinrich*
 Friederick Ah! fond heart des-pairing nev - er, Hoping on and on for-

Andante con moto.

I. A. *cresc.*
 ev-er. Longing for that sweet to - mor-row, seeking hope to

Fa. B.
 ev-er. Longing for that sweet to - mor-row, seeking hope to

Fr.
 ev-er. Longing for that sweet to - mor-row, seeking hope and strength from time to

Wil. Ferd.
 ev-er. Longing for that sweet to - mor-row, seeking hope and strength from time to

He. Fried.
 ev-er. Longing for that sweet to - mor-row, seeking hope to

cresc.

I. A. borrow; Now hoping on for

Fa. B. borrow; Now hoping on for

Fr. borrow; Fond heart despair - ing never, Now hoping on for

Wil. Ferd. borrow; Fond heart despair - ing never, Hoping on and on for *a 2*

He. Fried borrow; Ah! fond heart, despairing never,

I. A. *cresc.* Hop - ing on, on our

ev - er, Longing for the sweet to - morrow Hope to cheer to cheer us, on our

Fa. B. Hop - ing on, on our

ev - er, Longing for the sweet to - morrow Hope to cheer, to cheer us,

Fr. ev - er, Longing for the sweet to - morrow Hope to cheer, to cheer us, on our

Wil. Ferd. Hop - ing on, on our

ev - er, Longing for the sweet to - morrow Hope to cheer, to cheer us, on our

He. Fried *a 2* Longing for the sweet to - morrow Hope to cheer, our

Più mosso.

hope give

ff

I. A. way, Give us hope, yes hope and

Fa. B. way, Give us hope, give

Fr. way, Fond heart despair - ing never, Give hope, yes

Wil. Ferd. way, Fond heart despair - ing never, Give us hope, yes give us

He. Fried. way, Ah! fond heart despairing never, Give us hope

mf *ff*

hope for to - day!

Allegro molto, a la Valse.

I. A. courage for to - day! 'Tis noon! 'Tis

Fa. B. hope, for to - day! 'Tis noon! 'Tis

Fr. hope, for to - day! 'Tis noon! 'Tis

Wil. Ferd. hope, for to - day! 'Tis noon! Franc. With. a 2. 'Tis

He. Fried. hope, for to - day! 'Tis

Sopranos. 'Tis noon! Ring out! Ring out wild bells!

Tenors. 'Tis noon!

Basses. 'Tis noon!

Other Principals & Chorus.

ff *Red.* *Red.*

Allegro molto, a la Valse.

1. A. noon! 'tis noon! Will startle the town, a - way, with cap and gown, now 'tis a - way, with gown,

Fa. B. noon! 'tis noon! Will startle the town, a - way, with cap and gown, now 'tis

Fr. Wil. town, now

Ferd. noon! 'tis noon! Will startle the town, a - way, with cap and gown, now 'tis

He. Fried noon! 'tis noon! Will startle the town, a - way, with gown, now 'tis a - way, with gown,

Ring out our college yells! Will rouse the town, a - way, with cap and gown, now 'tis a - way, with gown,

cresc. molto

the bells ring noon!

1. A. noon, high noon! a 2 Hear the bells ring a tune! Hoch! hoch!

Fa. B. noon, high noon! a 2 Hear the bells ring a tune! Hoch! hoch!

Fr. Ferd. noon, high noon! a 2 Hear the bells ring a tune! Hoch! hoch!

He. Fried noon, high noon! Hear the bells ring a tune! Hoch! hoch!

noon, high noon! Hear 'tis noon! high noon! Hoch! hoch!

sf

I
A. High Car-ni-vall

Fa.
B. High Car-ni-vall

Fr. *ff* High Car - ni - val, high Car-ni - val! What ma-gic it con-

Wil.
Ferd. King *ff* Curator High Car-ni - val! What ma-gic it con-

K.
C. Merrilaff *ff* Grumblekoff High Car-ni - val! What ma-gic it con-

Mer.
Gr. What ma-gic it con-

He.
Fried What ma-gic it con-

Sopranos.
a 2 High Car-ni-vall

Tenors. *ff* High Car - ni - val, high Car-ni - val! What ma-gic it con-

Basses. *ff*

molto f

ff

1. A. High car - ni - val, high car - ni - val! Now mis - chief

Fa. B. High car - ni - val! Now mis - chief

Fr. tains. High car - ni - val! The King of mis - chief

Wil. Ferd. tains. High car - ni - val, high car - ni - val! The King of mis - chief

K. C. tains. High car - - - ni - val! The King of mis - chief

Mer. Gr. tains. High car - - - ni - val! The King of mis - chief

He. Fried. tains. The King of mis - chief

High car - ni - val, high car - ni - val! Now mis - chief

tains. The King of mis - chief

1. A. reigns!

F.A. B. reigns!

Fr. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

Wil. Ferd. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth


K. C. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

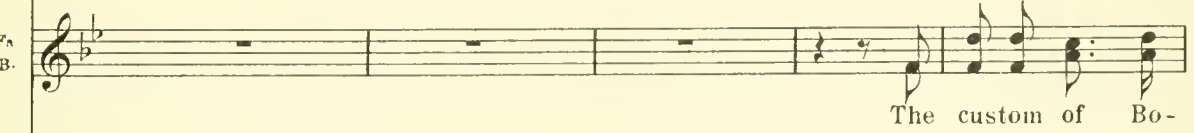
Mer. Gr. reigns!

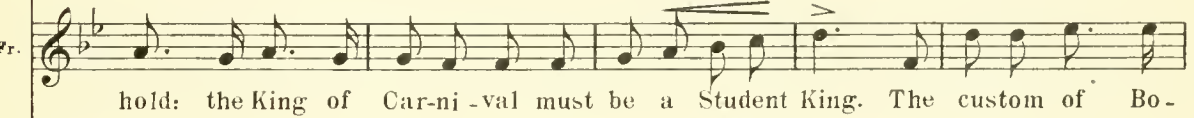
He. Fried. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

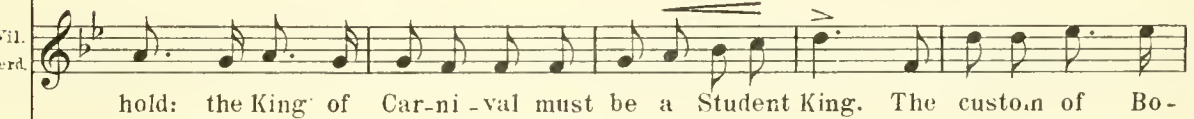
(Students only)

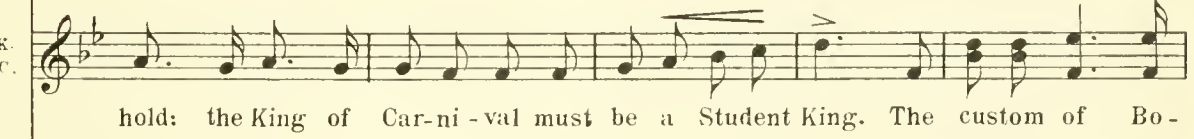
reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth


1. A.  The custom of Bo-

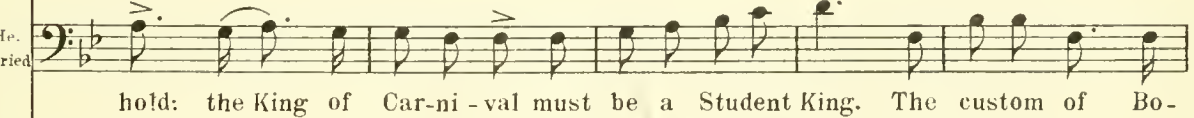
F. B.  The custom of Bo-

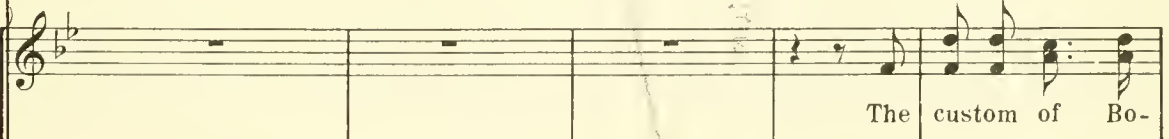
Fr.  hold: the King of Car-ni-val must be a Student King. The custom of Bo-

Wil. Ferd.  hold: the King of Car-ni-val must be a Student King. The custom of Bo-

K. C.  hold: the King of Car-ni-val must be a Student King. The custom of Bo-

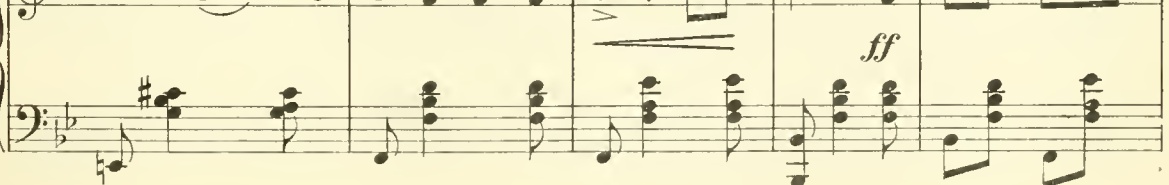
M. Gr.  The custom of Bo-

H. Fried.  hold: the King of Car-ni-val must be a Student King. The custom of Bo-

 The custom of Bo-

 hold: the King of Car-ni-val must be a Student King. The custom of Bo-

 hold: the King of Car-ni-val must be a Student King. The custom of Bo-

 hold: the King of Car-ni-val must be a Student King. The custom of Bo-

cresc. e rall.

1. A. he-mia, It's prais - es now sing, Doth hold: the King of Car-ni-val, Must
prais - es now

Fa. B. he-mia, It's prais-es loud - ly sing, Must a 2

Fra. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

W. he-mia, It's prais-es loud - ly sing, Must

K. C. he-mia, It's prais-es loud - ly sing, Must a 2

M. G. he-mia, It's prais-es loud - ly sing, Must a 2

H. Fr. he-mia, It's prais-es loud - ly sing, Must a 2

he-mia, It's prais-es loud - ly sing, Must

he-mia, It's prais-es loud - ly sing, Must

cresc. e rall.

a tempo *cresc. e pressando*

I. A. be a Stu-dent King. Must be a Student

Fa. B. be a Stu-dent King. Must be a Student

Fra. be a Stu-dent King. Must be a Student

W. Ferd. be a Stu-dent King, must be a Student King. Must be a Student

K. C. be a Stu-dent King, must be a Student King. Must be a Student

M. G. be a Stu-dent King, must be a Student King. Must be a Student

H. Fr. be a Stu-dent King, must be a Student King. Must be a Student

be, High Car-ni-val, High Car-ni-val

be, High Car-ni-val, High Car-ni-val

a tempo *cresc. e pressando*

G 23793

I. A. King. So let your voices
 Fa. B. King. So let your voices
 Fra. King. So let your voices
 W. Ferd. King, Must be a Student King. So let our voices
 K. C. King, Must be a Student King. So let our voices
 M. G. King, Must be a Student King. So let our voices
 H. Fr. King, Must be a Student King. So let our voices
 High Car - ni-val, High Car - ni-val! We sing, we
 High Car - ni-val, High Car - ni-val! We sing, we
 High Car - ni-val, High Car - ni-val! We sing, we

The image shows a page from a musical score for a song titled "The Carnival Song". The score is written for a vocal ensemble and piano accompaniment. The vocal parts are labeled as follows: I. A. (First Alto), Fa. B. (First Bass), Fra. (First Soprano), W. Ferd. (Second Soprano), K. C. (Second Alto), M. G. (Second Bass), and H. Fr. (Third Soprano). The piano accompaniment is written for the right and left hands. The lyrics are "ring and sing! High Car-ni-val, High Car-ni-val! Let now our voices". The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is arranged in a system with seven vocal staves and two piano staves. The lyrics are written below the vocal staves. The piano accompaniment is written in the bottom two staves. The score is for a full vocal ensemble and piano.

rall. *a tempo*

I. A. ring! Hail to our Stu-dent King! The cu-stom of Bo -

Fa. B. ring! Hail to our Stu-dent King! The cu-stom of Bo -

Fra. ring! Hail to our Stu-dent King! The cu-stom of Bo -

W. Ferd. ring! Hail to our Stu-dent King! The cu-stom of Bo -

K. C. ring! Hail to our Stu-dent King! The cu-stom of Bo -

M. G. ring! Hail to our Stu-dent King! The cu-stom of Bo -

H. Fr. ring! Hail to our Stu-dent King! The cu-stom of Bo -

rall. ring and sing! Hail to our Stu-dent King! The cu-stom of Bo -

ring and sing! Hail to our Stu-dent King! The cu-stom of Bo -

rall. *a tempo*

cresc.

I. A. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

Fa. B. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

Fra. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

W. Ferd. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

K. C. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

M. G. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

H. Fr he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

cresc.

he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

cresc.

he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

I.
A.
be a Stu-dent King.

Fa.
B.
be a Stu-dent King.

Fra.
be a Stu-dent King.

W.
Ford.
be a Stu-dent King.

K.
C.
be a Stu-dent King.

M.
be a Stu-dent King.

H.
Fr.
be a Stu-dent King.

be a Stu-dent King.

be a Stu-dent King.

a tempo *accel.*

The musical score is for page 102, marked 'a tempo' and '102'. It features seven vocal parts and piano accompaniment. The vocal parts are: I.A., Fa.B., Fra., W.Ford., K.C., M., and H.Fr. Each vocal part has a line of music with the lyrics 'be a Stu-dent King.' The piano accompaniment is written for a grand staff (treble and bass clefs) and includes a section marked 'a tempo' and 'accel.'.

Act II

Introduction and Carnival Scene.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN

Allegro con brio.

Piano. *ff*

marc.

deciso

poco piu placido



Chorus (off)

Grum. off
King.

Now 'tis car - ni - val, let us be gay!

Chorus

We hear!

Mer. Zing! boom!

Be -

Grum. & King.

Long live Car - ni - val, All of us say!

Chorus.

gay!

Mer. Zing! boom!

Hail the

*cresc.*Grum.
Mer.
King.

Chorus.

Grum. Mer.
King.
We'll en - trance! (3 Exeunt)

night! With de - light join the dance!

(The curtains are

molto f

Chorus.

Tenors

a 2

First system of musical notation. The top staff is a vocal line for Tenors (a 2). The bottom staff is a piano accompaniment. The key signature is one sharp (F#).

Hail, King Car-ni-val,
Basses

Second system of musical notation. The top staff is a piano accompaniment. The bottom staff is a piano accompaniment. The key signature is one sharp (F#).

Ferdinand.

Hail!

Come and dance now a measure!

Friederich.

King Car-ni-val

Third system of musical notation. The top staff is a piano accompaniment. The bottom staff is a piano accompaniment. The key signature is one sharp (F#).

Chorus.

Tenors

Joy reigns!

Ferd.

Greta.

We to-night live for pleasure, He's a fool who re-frains,

Basses

reigns!

Joy reigns!

Fourth system of musical notation. The top staff is a piano accompaniment. The bottom staff is a piano accompaniment. The key signature is one sharp (F#).

Greta.

Come trip - a mea - sure, King Car - ni - val reigns! We live but for
 Fer. Come, dance, King Car - ni - val reigns! We

Fried. Car - ni - val reigns!

cresc. *f*

plea - sure, he's - a fool who re - frains. dance!
 We'll

While car - ni - val reigns. To the mu - sic en - tranc - ing,

Chorus.
 Basses.
 Fried. *ff*

On this fes - tal oc - ca - sion no
 Dance a - way, a - way!
 Dance a - way, a - way!
 dance un - til day.

Greta.
 Fer.
 CHORUS.

K.
Gr.
M.

Mer. Zing! boom! ————— Zing! boom!

Greta.

night is too — long, Mer - ri - ly danc - ing, till night grows grey,
night too long, Mer - ri - ly danc - ing, till night grows grey,

Fer.
Fried.

Fried. Too long, Danc - ing, Danc - ing, light and gay!

Chorus.

Danc - ing, Danc - ing, light and gay!

Grum. & King.
a 2

(Exeunt)

Greta.

Merry, Mer-ry, danc - ing! Sad-ness is
Smile! be

Fried.

Mer - ri - ly danc - ing till break of day!

Fer.

Till day! *pp*
Smile! be

mf

Gr.
fol - ly, Come — smile and dance, and sing, With — laughter and danc-ing; the —
jol - ly, Dance and sing, With laughter and danc-ing, the

Fer.
Fried. We laugh, — the

With — laughter and danc-ing the —

jol - ly Hap - pi - ness bring. We laugh — the

ff

sweet hours we — speed. Come now let's be jol - ly! No sor - row, we
sweet hours we speed. Come be jol - ly! No sor - row, we

sweet hours we — speed, A - way, — No sor - row, we

sweet hours we speed. A - way, mel - an - cho - ly, no sor - row, we

mf *3*

heed, For_ to-night live for plea-sure, he's a fool, who re-frains.

heed, For to-night, who from pleasure re-frains.

heed, to night pleasure reigns,

Solo f *3*

heed, Come, dance now a

3

Come_

mf *3*

Tra, la, la, la, la, la, la, la, la, la,

Tra, la, la, la, la, la, la,

Fer.

Fred. Tra, la, la, la,

mea-sure, King_ Car-ni-val reigns.

dance now!

mf *3*

Mer. Zing boom! *ff* ^{a 2}

la. Come— trip now a mea-sure, while— Car-ni - val reigns! Tra, la, la, la,
la.

a 2 ff Come— trip now a mea-sure while— Car-ni - val reigns!

(Exeunt)

Car - ni - val, Ban-ish all gloom, with Zing, boom! *ff*

la, la! Tra, la, la, la, la, la, Hail! King Car - ni - val! *a 2 ff*

Come, dance!

Come, dance!

ff

Ad.

Più mosso, quasi Presto.

marc. molto

Ban - ish all sor - row and fears! Dan - ing! Dan -

a 2

No fears! Dan - ing! Dan -

Più mosso, quasi Presto.

f

ff marc. molto

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'Ban - ish all sor - row and fears! Dan - ing! Dan -'. The bottom staff is a vocal line in bass clef with the same key signature, containing the lyrics 'a 2', 'No fears! Dan - ing! Dan -'. Between these two staves is a piano accompaniment consisting of two staves (treble and bass clef). The piano part begins with a series of eighth-note chords in the right hand and single notes in the left hand. Dynamic markings include *f* and *ff marc. molto*. The tempo instruction 'Più mosso, quasi Presto.' appears above the piano part.

ing! Love en - - tranc - ing! Be

ing! Love en - - tranc - ing! Be

Detailed description: This system contains the next two staves of the musical score. The top staff continues the vocal line from the first system, with lyrics 'ing! Love en - - tranc - ing! Be'. The bottom staff continues the vocal line, also with lyrics 'ing! Love en - - tranc - ing! Be'. The piano accompaniment continues with similar chordal textures. The key signature remains one sharp (F#).

First system: Voice part (treble and bass staves) with lyrics "danc - ing when day ap - pears." The piano accompaniment (treble and bass staves) features a simple harmonic support with long notes and rests.

Second system: Continuation of the voice and piano parts. The piano accompaniment includes some tied notes across the bar line.

Third system: Continuation of the voice and piano parts. The piano accompaniment features more active eighth-note patterns in the right hand.

And.

Fourth system: The voice part is mostly silent (rests). The piano accompaniment continues with active patterns in the right hand and simpler patterns in the left hand.

Fifth system: Continuation of the piano accompaniment. The right hand has more complex rhythmic figures.

Sixth system: Continuation of the piano accompaniment. The right hand features a series of eighth-note runs.

Seventh system: Continuation of the piano accompaniment. The right hand has a melodic line with some chords, marked with *sfz* (sforzando) in the final two measures.

114
Carnival - Scene.

Tarantella.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Fantine and Chorus.

Music by
REGINALD de KOVEN.

Allegro non troppo.

Chorus (off stage.)
Sopranos.
mf Now we come to woo.

Chorus (on stage.)
Sopranos.
f Lov - ers would a -

Tenors.

Basses.

Piano.

animando

Fantine.
Ho - la!

Chorus (off stage)
Sopr. I.
Ho - la! Ho - la!

Tenors.

Basses We are lov - ers true. Ho -

Chorus (on stage)
Sopranos
woo-ing go.

Tenors
Come Cu-pid from a - bove and
Ho - la! and

Basses Ho - la!

L.H. animando

Red.

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Tempo di Tarantella.

Fa There, sue, boys, woo, boys,
 Chorus (off stage) *ff* Ho - la!
 Chorus (on stage) *ff* la! Ho - la!
 Greta with Sopr. I. *rall*
 Ferdinand with Tenors.
 Friedrich with Basses.
 Tempo di Tarantella.
f marcato la misura

*

Fa merrily, merrily, woo-ing. Dear boys, hear, Loys, mu-sic love is brew-ing,
 Chorus (off stage) Sopranos *f* Dear boys, hear, boys, Love is brew-ing,
 Tenors *f*
 Basses
 Chorus (on stage) Sopranos *p* Ho - la! Ho - la!
 Tenors *f* Ho - la!
 Basses Ho - la!
f marcato la misura

Fa Ten - der squeez-ing, ev - er pleas-ing, Lov - ers,
 Chorus (off stage) Ten - der squeez-ing, ev - er pleas-ing, Lov - ers,
 Chorus (on stage) yes
mf *cresc.*
 Fa merrily, merrily woo. Come
 Chorus (off stage) merrily, merrily woo. Come
 Chorus (on stage) lov - ers woo. Woo! We woo al - way! gay!
 We lov - ers merrily, merrily woo al - way!
f

Fa

lads and love! each maid. Come lads and

lads and lovingly, lovingly woo each maid. Come lads and

Chorus (off stage)

Chorus (on stage)

Come, lads, woo each maid!

cresc.

a

wool Of love be not a - fraid!

wool Of love be not a - fraid!

Chorus (off stage)

Chorus (on stage)

cresc.

Love one, love all, for

Fa
 We all must merrily, merrily woo, yes
 Chorus (off stage) a 2 Sopranos
 We all must merrily, merrily woo, yes
 Both Choruses.
 Chorus (on stage)
 we are lov-ers true! all must woo yes

Detailed description: This system contains the first four staves of the musical score. The first staff is for Soprano (Fa), the second for Chorus (off stage) a 2 Sopranos, the third for Chorus (on stage) with both vocal and piano parts, and the fourth for piano accompaniment. The key signature is D major (two sharps). The lyrics are: 'We all must merrily, merrily woo, yes' for the first two staves, and 'we are lov-ers true! all must woo yes' for the third staff. The piano part provides harmonic support with chords and moving lines.

Fa
 woo. We're wait - ing here for you, Ho -
 Both Choruses
 woo. We all are wait - ing so true. Ho -
 eager-ly waiting, our love

Detailed description: This system contains the next four staves. The first staff continues the Soprano part (Fa) with the lyrics 'woo. We're wait - ing here for you, Ho -'. The second staff continues the Chorus (off stage) a 2 Sopranos part with the lyrics 'woo. We all are wait - ing so true. Ho -'. The third staff continues the Chorus (on stage) part with the lyrics 'eager-ly waiting, our love'. The fourth staff continues the piano accompaniment. The key signature remains D major. The lyrics are: 'woo. We're wait - ing here for you, Ho -' for the first staff, 'woo. We all are wait - ing so true. Ho -' for the second staff, and 'eager-ly waiting, our love' for the third staff. The piano part continues with harmonic support.

cresc. molto poco rall.

lal Ho - lal Ho - lal Ho - lal

lal Ho - lal Come lov - ers dol We're wait - ing here for you.
We're lov - ers true! We love but you.

love, we love but you.

* *Rit.* *

Ho - lal a mer - ry greet - ing! Hear, boys, dear, boys,

Tarantella Chorus. hap - pi - ly, hap - pi - ly meet - ing,

Sopranos.

Woo, boys, sue, boys, hap - py meet - ing. Hear, boys, dear, boys,

Tenors.

Basses.

Hear, boys, dear, boys,

a tempo

ff

kiss your Sweet-ing! Ho - la! — me, Ho - come
 kiss your Sweet-ing! Come kiss, — what
 ten-der-ly kiss your Come kiss me, come
 kiss your Sweet-ing! Come kiss, — what

poco pressando

la! — Sweet - heart, I love
 Both Choruses. kiss me, bliss! — Sweet ca - ress - ing, Ten - der press - ing,

cresc.

poco pressando *poco a poco accel. al*

you! Ho - lal Come,

Woo, boys, sue, boys, ea-ger-ly, lov-ing-ly wool! Ho - lal Come,

We are lov - ers truel

Ah

fz

fine

lov - er true Ho - lal Come

let each heart be truel Ho - lal Ho - lal Ho -

sfs

sempre accel.

love, be danc - - ing! 'Tis joy en -

lal danc - - ing! Ho - lal Ho - lal Be!

sempre accel.

Quasi Presto.

tranc - - ing! Come, boys, woo, boys,
danc - - ing! Come, boys, woo, boys,

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps). The tempo is marked 'Quasi Presto.' The lyrics are 'tranc - - ing!' and 'Come, boys, woo, boys,' with the first part of the lyrics appearing on both staves.

Quasi Presto.

This system contains the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous system, with the piano part providing harmonic support for the vocal lines.

come, ————— Live, we pray, for love
ev - er true, boys, Live, we pray, for love

This system contains the third and fourth staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are 'come, ————— Live, we pray, for love' and 'ev - er true, boys, Live, we pray, for love'. The piano part continues with chords and single notes.

This system contains the piano accompaniment for the fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous system, with the piano part providing harmonic support for the vocal lines.

al - way!
al - way!

This system contains the fifth and sixth staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are 'al - way!' and 'al - way!'. The piano part continues with chords and single notes, ending with a double bar line.

Duet.

Columbine and Harlequin.

Words by
FREDERICRANKEN and
STANISLAUS STANGE.

Ilsa and Francis.

Music by
REGINALD de KOVEN

Allegro moderato e grazioso.

Piano. *mf*

Lo stesso tempo

mf Con sentimento

(Francis) Sweet Co-lum - bine thy heart en - twine, _____
(Ilsa) Sweet Har-le - quin when I met you, _____

p

Dear Co-lum - bine with heart of mine. _____
Dear Har-le - quin then my heart knew, _____

cresc. My Queen art thou, to thee I vow, _____ I nev-er,
It's King wert thou, for this I vow, _____ I nev-er,

p cresc. *f*

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poco rall. *poco scherzando*

nev - er lov'd till now, till now. (Ilsa) Sweet Har - le-quin as you love me,
 nev - er lov'd till now, till now. (Fran) My Co - lum-bine by all a - bove,

p

cresc. *f*

Dear Har - le-quin, I love thee. My King art thou to thee I vow, I nev - er, never
 My Co - lum-bine, Unknown to love. My heart, I vow, the first art thou, I nev - er, never

cresc.

rall. molto Ilsa

lov'd till now. To thee I vow, I nev - er lov'd till
 lov'd till now. Francis *rall.* My Queen art thou,

p colla voce

Tempo di Valse. Ilsa *rall.* *a tempo*

1. now. My Har - le - quin, lov - er mine!

Fr.

Tempo di Valse. *f* *rall.* *a tempo*

Red.

Francis

cresc.

Come, be my Queen Co - lum - bine! _____ I love you

cresc.

Ilsa

poco rit.

I have been lone - ly, I'll be your Co - - lum-

on - ly!

Come to me, heart of

poco rit.

bine. _____ You'll reign in this heart of mine, _____

mine! _____

In this heart of mine,

cresc.

Thy love I ne'er will re - sign. _____

cresc.

Ne'er shall we

*cresc.**cresc.*

126

ff *dim. e rall.* *a tempo*

se - ver, lov'd one for - ev - er, I'll be thy Queen, heart of

Come be my Queen, Co - lum -

ff *dim. e rall.* *a tempo colla voce*

1

mine! —

bine! —

mf

2

mf *rall. con grande espressione*

mine! — Heart of mine! I'll be thine, I'll be thine! —

Co - lum - bine, heart of mine! —

p *rall.* *a tempo* *con delicatezza pressando*

Red.

pp

Red. *

Red. *

Red. *

Page 127

Czárdás.

Anne & Chorus.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN.

Voice. *Anne. mf*
Tell me, lovers, tell me where

Piano.

hides the one, I seek, the lost king, I seek? *cresc.* Tell me, where is he? I

now would with him speak, wher-e'er he be. Bring him to me! For

him I've sought in vain; pray, an-swer, have you seen him here to night? I *rall.*

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con gran tenerezza

sad - ly ask a - gain.

Sopranos. Ah!

Chorus. Her heart would hap - py be,

Tenors.

Basses. *ff*

ne - ver, ne - ver lone - ly, if my lost love were with me!

mf con tenerezza

Her life so happy, gay and free. Life so happy, ev - er hap - py, now

Her life so hap - py, free.

p colla voce

Allegro.

1. could I my lov-er see! 2. could I my lov-er see! *f* Gip-sy maids are

Allegro.

1. ev-er true, 2. Ev-er true, where they woo, *cresc.* *ff* They will die for

you. *poco rit.* Hear my heart cry ver-i-ly, *poco rit.*

ver-i-ly, *a tempo* Gyp-sy hearts are true. *a tempo*

Deciso.

Gyp - sy love is pas - sing strong.

Ah! their love will last for

Deciso.

f

cresc.

Gyp - sy heart en - dur - ing long!

aye!

Ah! their

Meno mosso.

poco rubato

In ten - der sighing gives the heart a loving

hearts are true al - way!

Meno mosso.

cry, on a heart re - ly-ing, That no gold can ev-er buy. Come,

riten.

love, I wait you sad-ly, with you I fain would be, we long for Cu - pid

Love, I wait you sad-ly, with you I fain would be, we long for Cu - pid

riten.

mad-ly, who can love as well as we? Oh! Gyp-sy maids are loving true,

a tempo *Allegro.* *cresc.*

mad-ly, love, as we! Gyp-sy maids are loving true,

pp *2 - Grace* *f* *cresc.*

a tempo *Allegro.*

mad-ly, love, as we! Gyp-sy maids are loving true,

f

faith-ful too, when they woo, They will die for you.
 faith-ful too, when they woo, They will die for you.

cresc. *ff*

poco rit.

Yes our hearts cry ver - i - ly,
 Our hearts are true!

poco rit.

ver - i - ly, we would die for you!
 ver - i - ly, we would die for you!

rit.

Più animato.

Gyp - sy maids are hap - py, free, Hey! the Gyp - sy life for me,

Lov - ing ver - i - ly, laughing mer - ri - ly, Love a mer - ry joy!

accel.

deciso più animato

Gyp - sy hearts would ten - der be, Hey! the Gyp - sy life for me.

Gyp - sy hearts would ten - der be, Hey! the Gyp - sy life for me.

Lov - ing ver - i - ly, Laughing mer - ri - ly, all the live - long day.
lov - ing ver - i - ly,
lov - ing ver - y, Laughing mer - ri - ly all the live - long day.
Laughing mer - ry

Presto.

Dance, Tzi - ga - ni, dance a - way! Dance and sing the hap - py day!
Dance! dance! dance! dance!

Presto.

Ho! juch - hei! Ho! juch - hei!
Ho! juch - hei! juch - hei! Ho! juch - hei!
fz

Page
228

135
Duet.
How to woo.
"Such" is Love."

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Merrilaff & King Rudolph.

Music by
REGINALD de KOVEN.

Allegro, a la Polka.

Piano.

mf *f* *f*

Merrilaff.

mf

If you would win a la - dy fair, How you be - gin, now have a
In France the bride is woo'd by Pa, His fa - ther's pride I viewed from

cresc.

care! What they don't know, no man may guess, No wis - er grow, when they say
far; No love be - tray'd by lov - ing pair, Till all is paid and mo - ney

cresc.

King.

yes. This is a fact, to prove it so, the girl en-act, I'll be your
there. They seek her dot, His gold they weigh, All else for-got, They must a -

Mer. *f*

beau. The lov-er I, Who comes to woo! The lov-er you, who
bey. They have no chance, To meet or kiss, No lov-er's trance, No

f marc.

King. *poco rall.*

comes to woo. {The maiden shy, is up to you, The maiden shy is play'd by
sweetheart's kiss.}

poco rall.

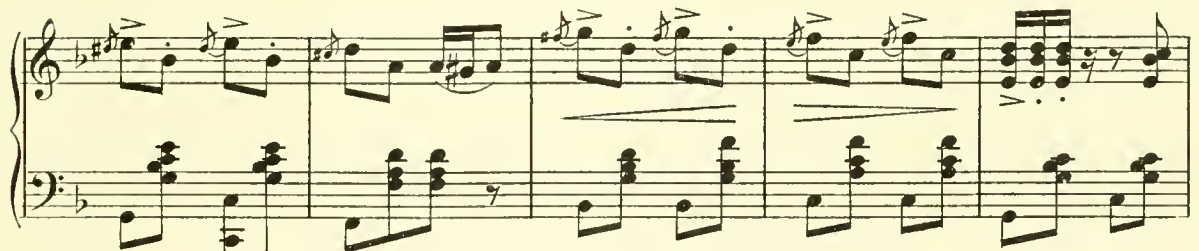
Mer. I'll try.
you.

Dialogue.

f *mf leggiero*



pressando



Mer.

Such is love!

Both.

a 2



King. Such is love!

It's the way you do, when you



Mer. Such is love!
come to woo.

Both.
a² King. Such is love! 'Tis the way you woo, 'Tis love!

Dance.

mf leggiero *f*

Scene and Ensemble. Queen of Carnival.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Ilsa, Francis and Chorus.

Music by
REGINALD de KOVEN.

Allegro di molto.

Chorus.

Tenors.

Basses.

High

Piano.

f

car - ni - vall High car - ni - vall The King of mis - chief reigns! High

1st & 2nd Sopranos

His will a - lone ob - tains. Francis.

car - ni - vall High car - ni - vall His will a - lone ob - tains. The

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a tempo comodo

cus - tom of Bo - he - mia, None bet - ter e'er has been, Doth

hold the King of Car - ni - val must choose a Stu - dent

Soprano Francis, Ilsa & Chorus.

Queen. The cus - tom of Bo - he - mia, none bet - ter e'er has

Tenors.

Basses.

Francis Ilsa. *allarg.*

been, Doth hold the King of Car - ni - val must choose a Stu - dent Queen!

Sopranos.

been,

Tenors. Must choose a Stu - dent Queen!

Basses.

f allarg.

deciso

f

Chorus.

Sopranos
We hail our Queen!

Tenors
f Hoch, hoch, hoch, hoch, Val-le - ra! We

Basses
f Hoch, hoch, hoch, hoch, Val-le - ra! We

f *f deciso*

poco rit.

We hail our Stu - dent Queen!

poco rit.

hail our Queen, We hail our Stu - dent Queen!

poco rit.

poco rit. *f*

Ilisa. Francis

Now I am Queen of Car - ni - val, Your

Ilisa. Francis

reign shall be su - preme! With fun both fast and fu - ri - ous, Too

Ilisa.

short the time, too short the time, too short the time shall seem! — To -

Francis

night we'll drink; fill glass-es high, to fair - est face and ro - guish eye, I

maestoso

pray, you all her prais - es cry! Come, kneel now to our

Queen!

With joy - ous strain, We'll
Let care go hang, while drums go bang, With joy - ous strain, We'll

Francis *rall.**Allegro con brio.*

The fair - est ev - er seen. ——— Hoop - la! Hoop - la!
cheer a - gain!
cheer a - gain! The fair - est ev - er seen.

Allegro con brio.

colle voce *mf*

Gai - ly, gai - ly dance and sing! Hoop - la! Hoop - la!

Hail! Oh hail! Your King and Queen! Click,click,Hur-rah, Click,click,hur-rah! I

reign a - bove you all With joy-ous strain, come cheer a - gain, come,

poco rall.

colla voce

cheer a - gain, well cheer a - gain Your Queen of Car - ni - vall

poco rall.

Chorus 1st & 2d Sopranos

Tenors

Basses

Our Queen of Car - ni - vall!

poco rall.

Chorus

Sopr. *f* *a2* Hoop - la! Hoop - la! Gai - ly, gai - ly dance and sing!

Tenors *f* *a2* Hoop - la! Hoop - la! Gai - ly, gai - ly dance and sing!

Basses

Hoop - la! Hoop - la! Hail! oh hail! Your King and Queen! Click,

Hoop - la! Hoop - la! Hail! oh hail! our King and Queen! Click,

Ilse clack, hur-rah, click, clack, hur-rah, I reign a - bove you all! *a2*

Fra. clack, hur-rah, click, clack, hur-rah, She reigns a - bove you all! With

clack, hur-rah, click, clack, hur-rah, She reigns a - bove us all. With

a 2

joy-ous strain, come, cheer a-gain your Queen of Car-ni - vall - vall

joy-ous strain, come, cheer a-gain our Queen of Car-ni - vall - vall

1 2

sf

Dance.
Allegro, quasi presto.

f

sf

147
Song

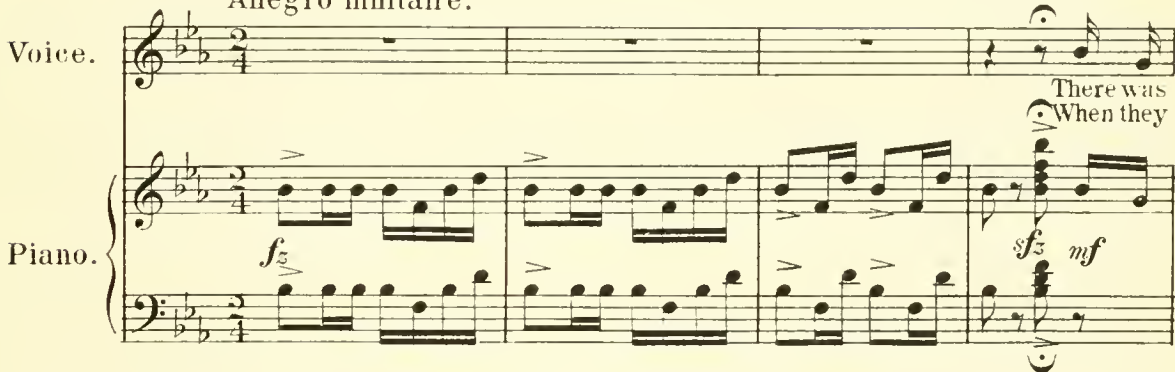
The Gay Lieutenant.

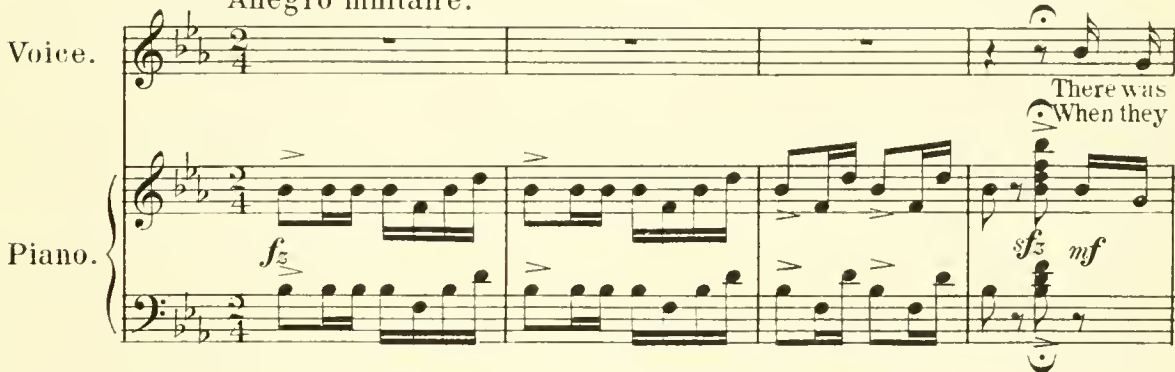
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STANISLAUS STANGE.

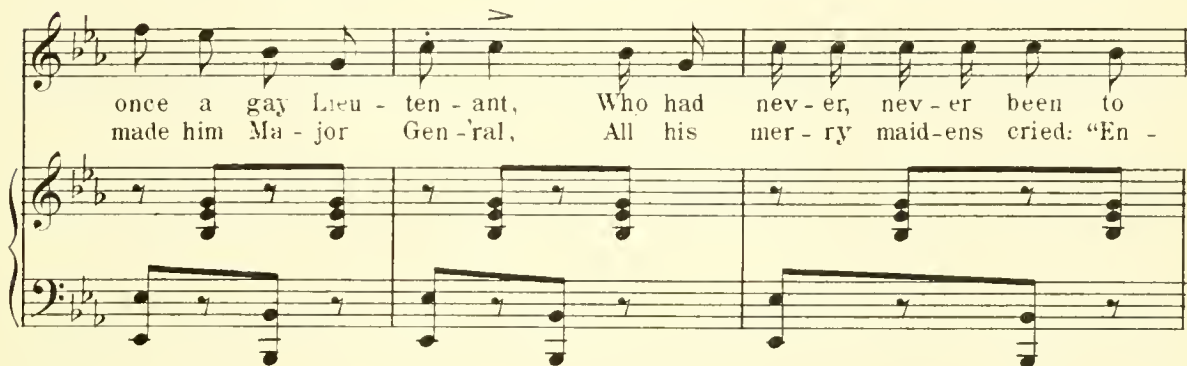
Ilse

Music by
REGINALD de KOVEN

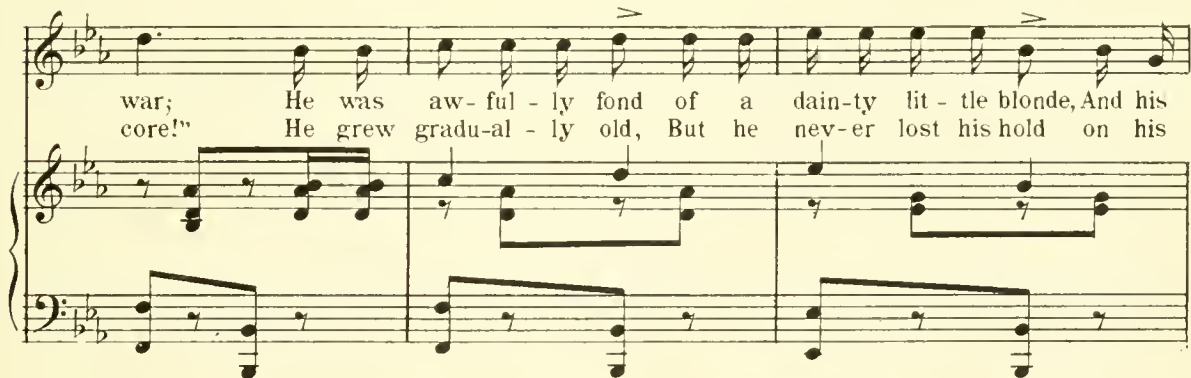
Allegro militaire.

Voice. 

Piano. 



once a gay Lieu - ten - ant, Who had nev - er, nev - er been to
made him Ma - jor Gen - ral, All his mer - ry maid - ens cried: "En -



war; He was aw - ful - ly fond of a dain - ty lit - tle blonde, And his
core!" He grew gradu - al - ly old, But he nev - er lost his hold on his

spe - cial pets were dark bru - nettes, For he loved ev - 'ry girl, He
spe - cial pets, his blondes, bru - nettes, For he loved ev - 'ry girl, Tho' he

rall. ad lib.

colla voce

a tempo *crese* *>*

lived to be eight - y four. As he stroll'd a-long the
lived to be eight - y four. Still he stroll'd a-long the

a tempo *crese.*

poco ad lib.

boulevard, al ways smoking a huge ci - gar, As each girl he'd spy, With his
boulevard, al ways smoking a huge ci - gar, As each girl he'd spy, With his

colla voce

a tempo

glass in his eye, He'd say: "Oh! what a peach you are!" It
glass in his eye, He'd say: "Oh! what a peach you are!" It

a tempo

a tempo

was - nt his looks, nor his jaunt - y - air, that made the la - dies
was - nt his looks, nor his jaunt - y air, that made the la - dies

rall.

all de - clare: "We can't tell why we love you so, But we
all de - clare: "We can't tell why we love you so, But we

do, you gay Lo - thar - i - o!"
do, you old Lo - thar - i - o!"

ff

A la marcia

But when he was on pa - rate,

fp

cap - ti - vat - ing was his mien, In u - ni -

f *fp*

form ar - rayed, Fin - er sol - dier ne'er was seen.

As he went march-ing by, while the drums and trumpets played, The

girls would shout, as he faced about: What a mil - i - tar - y man you are!" As

he drew near, They'd loud-ly cheer: "Herr_ Lieu-te-nant, Hur - rah!"

151
Song

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

"The Same Old Game!"

King Rudolph.

Music by
REGINALD de KOVEN.

Allegro vivace

Piano. *f* *cresc.*

King Rudolph

Near a Min-ster liv'd a spin-ster, And
voiced her "It re-joiced her, To

f *mf* Clar.

Chorus.
Tenors

she was a dam-sel fair. She was a dam-sel,
meet such a hand-some man? Meet such a hand-some,

Basses

She was a dam-sel,
Meet such a hand-some,

King

She was a dam-sel fair. Mo-dest, sim-ple, had a dim-ple and
Meet such a hand-some man. Said: "To you, sir, I'll be true, sir?" He

mf

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152 Chorus.
Tenors

K oh, such an art - less air! — Oh, such an art - less, Bases
was of a wealth-y clan. — Was of a wealth-y,

oh, such an art - less!
was of a wealth-y,

ff

K Oh, such an art - less air. — Ci - ty rov - er looked her ov - er; He said:
was of a wealth-y clan. — Wealth-y bro - ker, heart - less jo - ker. She thought:

King.

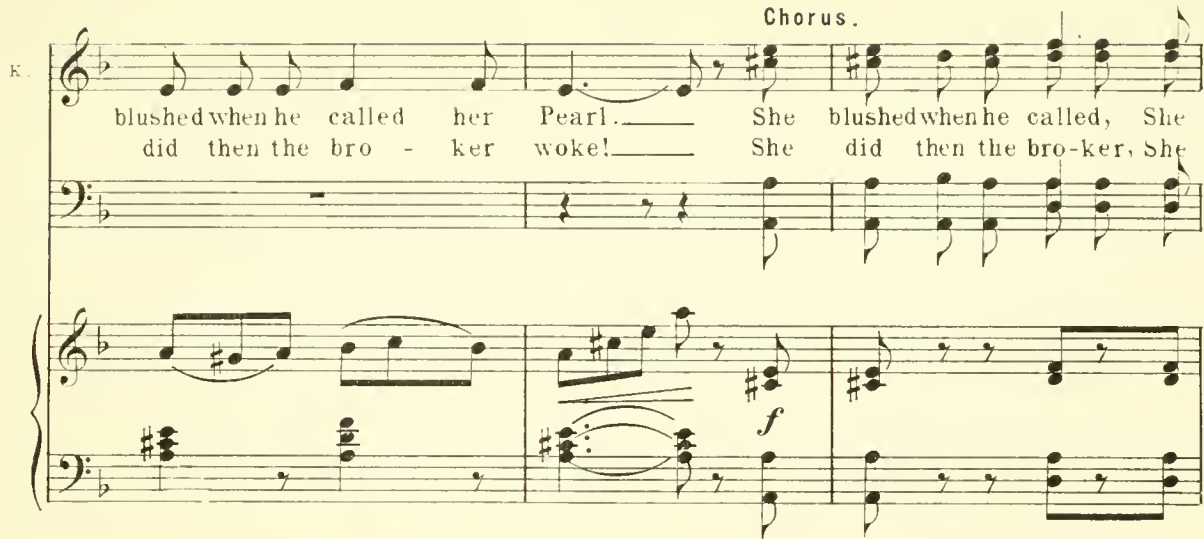
più tranquillo

p più tranquillo

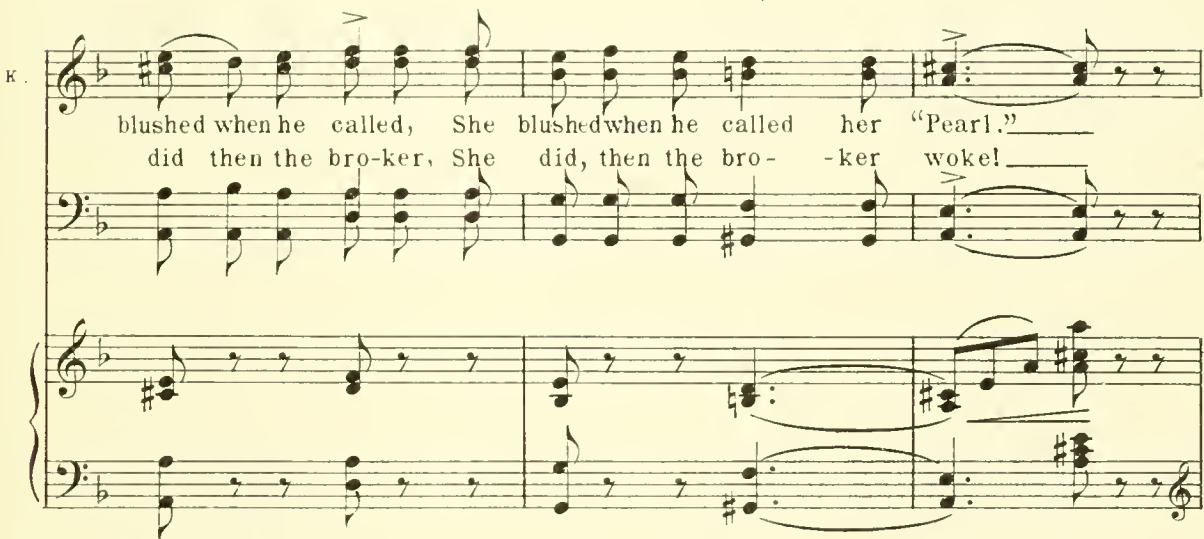
K "What — a guil - less girl!" She dis - semb - ling, stood there trembling; And she
"ere — this bro - ker's broke, I'll de - dure - ly get mine sure - ly!" She did;

K blushed when he called her "Pearl." — She blushed then, She blushed then, She
then — the bro - ker woke! — She did then, She did then, She

Chorus.

K. 

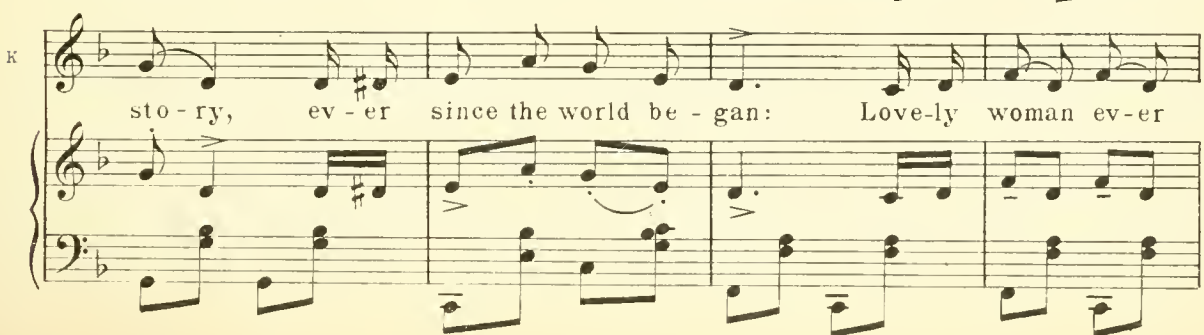
blushed when he called her Pearl. She blushed when he called, She
did then the broker woke! She did then the broker, She

K. 

blushed when he called, She blushed when he called her "Pearl."
did then the broker, She did then the broker woke!

K. 

f poco rall. *mf* *Allegro moderato.*
Blushed when he called her "Pearl."
Did, then the broker woke! It is just the same old

K. 

sto-ry, ev-er since the world be-gan: Love-ly woman ev-er

K. *cresc.*
 rul-ing, al-ways fool-ing sil-ly man. It is just the same old

K. sto-ry, It has al-ways been the same: • She de-ceiv-ing, he be-

K. *p* liev-ing; Just the same old game.— *mf*

K. *f* Meek-ly game— *f* *Ad.* *

Finale II.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN.

Tempo di Valse.

Fantine.
Greta. *f*

Our King weds to - night.

Milka.
Bertha.

Our King weds to - night.

Wilhelm.
Ferdinand.

Our King weds to - night.

Merrilaff.
Grumblekoff. *Grum.*

I'll from this shall be - tide.

Heinrich.
Friederich. *a 2*

What from this shall be - tide?

Sopranos. *ff*

Now our King weds to - night. Hail the

Tenors.

Now our King weds to - night. Hail the

Basses.

Chorus.

Tempo di Valse.

Piano *ff marc fz*

A. *Anne*
Ah! now I dis - cov-er, He'll not be my

Fa.
Ge. Hail the Queen with de - light.

Mi.
B. Hail the Queen with de - light.

Wil.
Fer. Hail the Queen with de - light.

Mer.
Gr. *Mer.* To this bliss I'm the guide. *Both* We clear - ly

He.
Fried. Will the King take a bride? We clear - ly

Queen with de - light. *pp* We clear - ly

Queen with de - light. We clear - ly

A.
lov-er, now clear-ly I see. He's false, false to me, false to me! _____

Fa.
Ge.
p
'Tis not she! We can see. _____

Mi.
B.
'Tis not she! We can see. _____


Wil.
Fer.
'Tis not she! We can see. _____

Mer.
Gr.
see. No, not she is the

He.
Friel.
see. Now our King takes a bride, takes a

see. Now our King takes a bride, _____

see. Now our King takes a bride, _____



A. *Isa*
 Can I be his Col - -

Fa.
 Ge.

Mi.
 B.

Wil.
 Fer.

K. *King*
rall. *a tempo*
 Fair-est la-dy be mine, yes, mine! Come and be my Col - -

Mer.
 Gr.
 bride.

H.
 Fried.
 bride.

rall. *a tempo*

I. um - - bine? You love me so well! —

A. Anne.
He loves her so well!

B. Bertha.
He loves her so well!

Fer. Ferd.
He loves her so well!

K. um - - bine! In a way su - per - nal I love you so well! —

Gr. Grum.
My fu - ne - ral knell!

Fried. Fred.
He loves her so well!

rall.

I
A. Ilsa.
Anne.
Milka
You nev - er can tell!

Wil.
Bertha
You nev - er can tell!

King.
It will be e - ter - nal my se - cret, I tell. Fair - est la - dy, come,

Mer.
Gr. Mer. Both
All goes ver - y well. Fair - est la - dy, come,

H.
Fried. You nev - er can tell!

a tempo
rall.

I. Ilsa.
Yes I'll be Queen! I'll be your Queen, your

K. be my Queen! Sweeter maid was nev - - er

Mer.
Gr. be his Queen!

H.
Fried. Fair - est la - dy, be Queen!

a tempo
cresc.

Queen!
Ilsa. *cresc.* For Ilsa.

I. A. Anne. She'll be Queen! Dear love, let us mar-ry, no long-er we'll tar-ry. For

Fa. Fantine. *p* Greta. She'll be Queen. The maid he will mar-ry.

Mi. B. She'll be Queen. The maid he will mar-ry.

Wil. *p a 2* Fer. She'll be Queen. The maid he will mar-ry.

K. seen Dear love let us mar-ry!
'Tis quite plain, The maid he will mar-ry.

Mer. Mer. Grum. Grum. Fool'd a - gain! This blow I can't par-ry,

He. Fried. She is Queen. The maid he will mar-ry,

Chorus.
Sopranos. *p* Hail our Queen! hail our Queen!
Tenors. *p* Hail our Queen! hail our Queen!
Basses. Hail our Queen! hail our Queen!

cresc. *ff rall.*

Qw. *

ev - er thine, I am thy Col - um - bine. _____

I A. cant be mine, if she's his Col - um - bine. _____ Anne. Sad my

Fa. Ge. Col - um - bine!

Mi B. Col - um - bine.

Wil. Fer. Col - um - bine. _____ Ferd. Sad _____

K. Come be my Col - um - bine! _____

Mer. Gr. Bad luck be thine! _____
Bad luck is mine! _____

He. Fried. Hail! Col - - um - bine! _____

pp Hail! Col - - um - bine _____

pp Hail! Col - - um - bine _____ *pp* Sad her

a tempo

I. A. fate, for now my lov - er I've lost, _____ I have lost, I have
 She has lost, She has
 Fa. Ge. She has lost, She has
 Mi. B. She has lost,
 Wil. Fer. her fate, her lov - er lost, _____ She has
 K. Lov - er lost, Lov - er
 Mer. Gr. She has lost,
 He. Fried. She has lost,
 fate, Lov - er lost, lov - er lost, She has
 fate, Lov - er lost, lov - er lost, She has

Il sa. She has lost,
 a 2 She has lost,
 f She has lost,

The musical score is written for a vocal ensemble and piano. The vocal parts are: I. A. (Soprano), Fa. Ge. (Alto), Mi. B. (Tenor), Wil. Fer. (Bass), K. (Soprano), Mer. Gr. (Alto), and He. Fried. (Bass). The piano part is written for the right and left hands. The key signature is one flat (F major or D minor), and the time signature is 4/4. The score includes lyrics and musical notation. The lyrics are: "fate, for now my lov - er I've lost, _____ I have lost, I have", "She has lost, She has", "her fate, her lov - er lost, _____ She has", "Lov - er lost, Lov - er", "She has lost,", "She has lost,", "fate, Lov - er lost, lov - er lost, She has", "fate, Lov - er lost, lov - er lost, She has". The musical notation includes notes, rests, and dynamic markings such as *f* (forte) and *a 2* (second ending).

lost! Anne. To her lisa.

I A. lost! Now too late, too late, I know, I know to my cost, —

Pa. Ge. lost! To her

Mi. B. lost! Knows too late to her cost. —

Wil. Fer. ^{a 2} lost! Yes too late now. She knows to her cost. —

K. lost! Yes too late. She knows To her

Mer. Gr. Both. Mer. She has lost! She knows To her

He. Fried. She has lost! To her cost. —

lost! To her

pp lost! Now too late, She knows To her

cresc.

[illegible]

— No, the Princess am I! — As you see.

I. A. *ff* I! 'Tis not I, It is she! It is

Fa. Ge. Can it be, can it be? It is

Mi. B. Can it be, can it be? It is

Wil. Fer. she _____ Can it be, can it be? Can it

K. she _____ Can it be, can it be? Can it

Mer. Gr. *a 2* Can it be, can it be? Can it

He. Fred. Can it be, can it be? Can it

Can it be? It is she.

Can it be? It is she.

ff *marc.*

The musical score is written for a full vocal ensemble and piano. The vocal parts are arranged in a choir-like fashion, with each voice part having its own line of music and lyrics. The piano part is at the bottom, featuring a grand staff with treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *marc.*. The lyrics are written below the corresponding vocal lines.

I. A. she, As you see 'Tis the Prin-cess, be - hold now in me. *ff* *dim. e rall*

Fa. Ge. she, 'Tis the Prin-cess, in her now we see.

Mi. R. she, 'Tis the Prin-cess, in her now we see.

Wil. Ferd. be? 'Tis the Prin-cess, in her now we see.

K. be? 'Tis the Prin-cess, what rapture for me!

Mer. Gr. Mer. 'Tis the Prin-cess, what rap-ture for me! Grum. 'Tis the Prin-cess, what tor-ture for me! Yes for me!

He. Fried be? 'Tis the Prin-cess, what rapture for me! It is she!

Can it be? 'Tis the Prin-cess, in her now we see.

Can it be? 'Tis the Prin-cess, in her now we see.

It is she!

dim. e rall.

Poco sostenuto con tenerezza

1 come

mf *flsa* (to King)

I. A. From the moun- - tains, Hith- - er Anne. Lost to Can it

Wil. *pp* (aside to Fried.) Wil. Can it

Ferd. Ferd. She mis-takes him for Fran- - cis! 'Tis a sit - u - a - tion

He. *p* We shall

Fried. Fried. Can it be? We shall

love! Hith- - er, sweet - heart, in search of thee!

I. A. me, 'Tis the King! 'Tis the King, she loves so true.

Fan. *pp* 'Tis the King! 'Tis the King, she loves so true.

Ge. 'Tis the King! 'Tis the King, she loves so true.

M. be? 'Tis the King! 'Tis the King, she loves so true.

Ber. *a 2 p sempre*

Wil. new. 'Tis the King, not Fran- cis, she loves with a love so true.

Ferd. *a 2 pp*

Mer. see! 'Tis the King! 'Tis the King she loves. What can I do?

Gr. *a 2 pp*

He. see! 'Tis the King! 'Tis the King she loves so true! *rall.*

Fried. Loves so true, so

Loves so true, so

rall.

a tempo
Led *cresc.* by Cu - - pid, He is to blame, love, Tell me

I. A. *f* *cresc. molto*
Led by love, Cupid is to blame.

Fa. Ge.
Led by love, Cupid is to blame.

Mi. Be.
Led by love, Cupid is to blame.

Wil. Ferd. *a 2*
Led by love, Cupid is to blame.

K.
Hither, sweetheart, to seek me!

Mer. Gr. *a 2*
Hither, come she, to seek him!

He. Fried
Led by love!

pp
true. Cupid is to blame, Tell us
true, Led by love! Cu-pid strove, Cupid is to blame, Tell us

a tempo
cresc. molto

Ilsa tru-ly, Tell me tru-ly, dear, you love but me? *Più vivo.*
 1. A. Anne He will ne'er love me!
 Fa. Ge. He will love but thee!
 Mi. Be. He will love but thee!
 Vil. Ferd. He will love but thee!
 K. 1 love but thee! *rall* We laugh ha, ha! *a tempo*
 Mer. Gr. She will love but thee *a 2*
 This is sad for me! We laugh ha, ha!
 He. Fried. She will love but thee.
 tru-ly Tell us tru-ly here, will she love thee?
 tru-ly Tell us tru-ly here, will she love thee?
ff *dim.* *f rall.* *Più vivo. a tempo*

Anne *f*

A. How can they ring those wed - ding bells?

Fa. Mer - ri - ly ring the wed - ding bells!

Ge. Mer - ri - ly ring the wed - ding bells!

Mi. Mer - ri - ly ring the wed - ding bells!

B. a 2 Mer - ri - ly ring the wed - ding bells!

Wil. We laugh, ha, ha, Ha, ha, ha, ha!

Ferd. we laugh, ha, ha, Ha, ha, ha, ha! We laugh, ha, ha, ha, ha!

K. we laugh, ha, ha, I say, bah, bah! I say, oh!

Mer. we laugh, ha, ha, I say, bah, bah! I say, oh!

Gr. We laugh, ha, ha, Ha, ha, ha, ha!

He. We laugh, ha, ha, Ha, ha, ha, ha!

Fried. My lov - er you are!

I. Oh! why laugh, ha, ha!

A. We all laugh, ha, ha!

Fa. We all laugh, ha, ha!

Ge. We all laugh, ha, ha!

Mi. We all laugh, ha, ha!

B. a 2 We all laugh, ha, ha!

Wil. We all laugh, ha, ha! Ma - ri - tal joys my heart fore - tells,

Ferd. ha. We all laugh, ha, ha! Ma - ri - tal joys my heart fore - tells,

K. We all laugh, ha, ha! Ma - ri - tal joys my heart fore - tells,

Mer. bah! I on - ly say, bah! Ma - ri - tal woes my heart fore - tells,

Gr. We all laugh, ha, ha! Ma - ri - tal woes my heart fore - tells,

He. We all laugh, ha, ha! Ma - ri - tal woes my heart fore - tells,

Fried. *erese.* *ff*

ff poco rit.
a 2

I. A. Each love let glance! Merri - ly ring the

Fa. Ge. Each love let glance! Merri - ly ring the

Mi. B. Each love let glance! Merri - ly ring the

Wil. Ferd. Our soul en - trance; merri - ly ring the

K. Our soul en - trance; merri - ly ring the

Mer. Gr. Our soul en - trance; merri - ly ring the

He. Fried. Our soul en - trance; merri - ly ring the

poco rit.
ff unis.
a tempo

Each love let glance! merri - ly ring the

Our soul en - trance; merri - ly ring the

a tempo
poco rit.

1
A
wed - ding bells. Yes this world is fair!

Fa
Gr
wed - ding bells. Yes this world is fair!

Mi
B
wed - ding bells. Yes this world is fair!

Wil
Ferd
wed - ding bells. *a 2* This world is fair, 'Way with dull care!

K
wed - ding bells. *a 2* This world is fair, 'Way with dull care!

Mer
Gr
wed - ding bells. *a 2* This world is fair, 'Way with dull care!

He
Ferd
wed - ding bells. *a 2* This world is fair, 'Way with dull care!

cresc.
wed - ding bells. This world is fair, 'Way with dull care!

wed - ding bells. This world is fair, 'Way with dull care!

wed - ding bells. This world is fair, 'Way with dull care!

The musical score is written for a vocal ensemble and piano. It consists of seven vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'a 2' (allegretto). The lyrics are 'wedding bells. Yes this world is fair!' and 'This world is fair, 'Way with dull care!'. The piano part features a melody in the right hand and a bass line in the left hand, with a crescendo marking in the first system of the piano part.

Ev-er fair, so fair

I
AFa
Ge

Ev - er fair.

Ev-er fair, so fair.

Mi
B

ev - er fair.

Wil
Ferd

Fran.

Hap-pi-ness great, to us you tell. *mf* What means this,

K

Hap-pi-ness great, to us you tell.

Mer
Gr

Hap-pi-ness great, to us you tell.

H-
Fred

Hap-pi-ness great, to us you tell.

ff
Hap-pi-ness great, to us you tell.

Hap-pi-ness great, to us you tell.

mf

Can this be? No! I nev-er was thine! Nev-er

cresc.

He was mine yes mine! Ev-er

a 2

Thou art false, oh! faith-less Co-lum-bine! Co-lum-bine!

a 2

Co-lum-bine!

She is mine, Co-lum -
Co-lum -

She is thine!

Co-lum-bine!

ff

Ha ha ha!

ff

cresc.

thine! _____

1
A

mine! _____

Fa.
Ge.

thine! _____

Mi.
B.

thine! _____

Fra.
No, she's mine! Past be-liev-ing, this de-ceiv-ing. My heart all was

Wil.
Fred.
Nev-er thine!

K.
bine! _____

Mer.
Gr.
Ha ha Hal

He.
Fred.
Nev-er thine!

Ha, ha, hal

Ha, ha, hal

Ha, ha, hal

All was thine!

f He was mine! *mf* Co-lum-bine!

Co-lum-bine!

Co-lum-bine!

cresc. thine, Col-um-bine! All was thine, Col-um-bine! Love di-vine, Col-um-

a 2 Co-lum-bine!

She is mine! She is mine!

She is thine!

She is thine!

p. Col-um-bine! *mf* Col-um-bine!

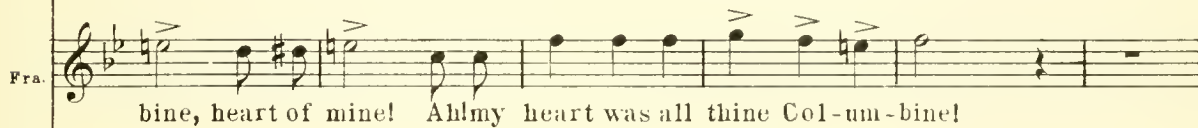
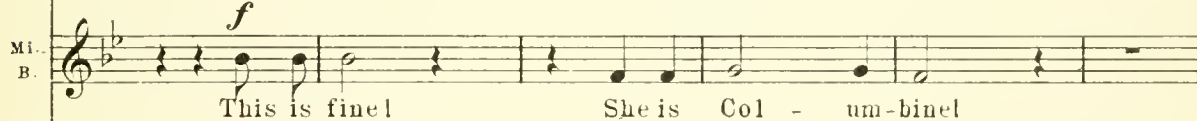
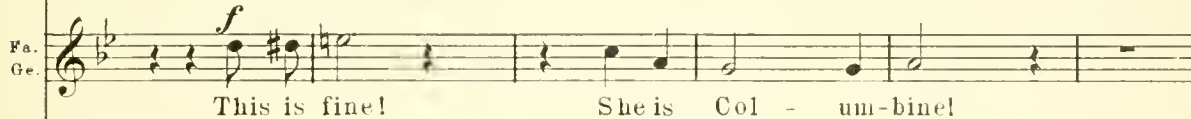
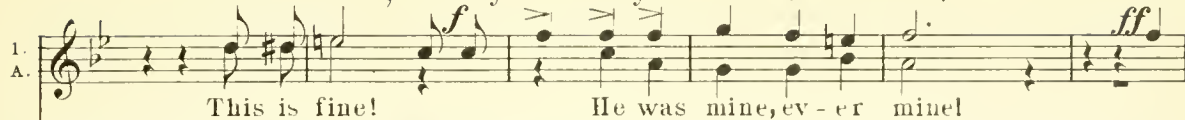
Col-um-bine! Col-um-bine!

cresc.

Detailed description: This is a musical score for a page numbered 178. It features eight vocal staves and a piano accompaniment. The vocal parts are labeled on the left: 1. A., Fa. Ge., Mi. B., Fra., Wil. Fred., K., Mer. Gr., and He. Frd. The piano part is at the bottom, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written below the vocal staves. Musical markings include dynamics like *f* (forte), *mf* (mezzo-forte), *p.* (piano), and *cresc.* (crescendo), as well as accents (>) and slurs. The lyrics include "All was thine!", "He was mine!", "Co-lum-bine!", "thine, Col-um-bine! All was thine, Col-um-bine! Love di-vine, Col-um-", "a 2 Co-lum-bine!", "She is mine!", "She is thine!", and "Col-um-bine!". The piano part provides harmonic support with chords and moving lines in both hands.

Heart of thine, ah! why call me your false Col-um-bine?

And



who art thou, that dares thus address me, Dares to ad - dress me?

largamente *ff* Anne Dares to ad - dress her.

Dares to ad - dress her.

Dares to ad - dress her.

I dare ad - dress thee!

Dares to ad - dress her.

Dares to ad - dress her.

Dares to ad - dress her.

Dares so ad - dress her.

Dares so ad - dress her.

Dares so ad - dress her.

largamente

con 8

I. A. *ff* I pray, you both un -
 Fa. Ge.
 Mi. B.
 Fra. *mf* In me be-hold thy lo - ver! Pray us both un-
 Wil. Fred.
 K. Pray us both un-
 Mer. Gr.
 He. Fred.
pp Pray them both un-
 Pray them both un-
 Più vivo.
marc. molto
con 8

Anne

I. A. co - ver! Which of the two your lo - ver?

Fa. Ge. Which of the two your lo - ver?

Mi. B. Which of the two your lo - ver?

Fra. co - ver, Which of the two your lo - ver?

Wil. Fred. Which of the two your lo - ver?

K. co - ver, Which of the two your lo - ver? I am the

Mer. Gr. ^{a 2} Which of the two your lo - ver? He is the

He. Frd. Which of the two your lo - ver?

co - ver, Which of two her lo - ver?

co - ver, Which of two her lo - ver?

He's the King, and my lov er! — I must

'Tis the King, and her lov - er! — 'Tis the

He's the King! 'Tis the King!

He's the King! 'Tis the King!

I not, he is your lov - er! — Ah! the

He's the King! 'Tis the King!

King, — and your lov - er! — I the King!

King, — Yes the King!

He's the King! Yes the King!

cresc. He's the King! *ff* 'Tis the King! Tis the

He's the King! 'Tis the King! Tis the

cresc. e agitato

wed now the oth - er in - stead, 'Tis the King, yes the King, I must

King is her lov - er, — 'Tis the King, yes the King, she must

— is her lov - er. — 'Tis the King, yes the King, she must

— is her lov - er. — 'Tis the King, yes the King, she must

King is her lov - er. — Now I see, Prin-cess Il - sa is

— is her lov - er. — 'Tis the King, Prin-cess Il - sa must

— am her lov - er. — 'Tis the King, Prin-cess Il - sa must

— is her lov - er. — 'Tis the King, Prin-cess Il - sa must

— is her lov - er — 'Tis the King, Prin-cess Il - sa must

King she must wed, she the King must

King she must wed, she the King must

molto f

wed now the King, must wed and be part-ed from theel_____.

I.
A.
wed now the King, she must wed, Princess Il - sa is she._____ For a *rall.*
a 2

Fa.
Ge.
wed now the King, she must wed, Princess Il - sa is she._____ For a

Mi.
B.
wed now the King, she must wed, Princess Il - sa is she._____ For a

Fra.
she takes the King, in - stead, ev - er part-ed are we._____ For a

Wil.
Fer.
wed, takes the King, now in - stead, for a Princess is she._____ For a *a 2*

K.
wed, take no oth er in - stead, for a Princess is she._____ For a

Mer.
Gr.
wed, takes the King now in - stead, for a Princess is she._____ For a

H.
Fred.
wed, takes the King now in - stead, for a Princess is she, Princess she. For a

wed, now the King, she must wed, Princess Il - sa is she._____ For a *rall.*

wed, now the King, she must wed, Princess Il - sa is she._____ For a

Princess she.

marc. *ff* *rall.*

Tempo I.

I
A
La-dy of high de - gree, can-not wed with such as
 La-dy of high de - gree, can-not wed with such as
 M
B
La-dy of high de - gree, can-not wed with such as
 La-dy of high de - gree, can-not wed with such as
 K
La-dy of high de - gree, can-not wed with such as
 Mer
Gr
La-dy of high de - gree, can-not wed with such as
 H
Fred
La-dy of high de - gree, can-not wed with such as

Tempo I.

La-dy of high de - gree, can-not wed with such as
 La-dy of high de - gree, can-not wed with such as
 La-dy of high de - gree, can-not wed with such as

Tempo I.

La-dy of high de - gree, can-not wed with such as
 La-dy of high de - gree, can-not wed with such as

Hca (to Francis)

Leave me now, prey!

1.
A. he. Rules for a day.

Fa.
Ge. he. Rules for a day.

Mi.
B. he. Rules for a day.

Fra. me. For a Stu-dent King,youknow, rules for a day. With the mid-night

Wil.
Fer. ^{a2} he. For a Stu-dent King,youknow, rules for a day. ^{a2} With the mid-night

K. he. For a Stu-dent King,youknow, rules for a day. With the mid-night

Mer.
Gr. he. For a Stu-dent King,youknow, rules for a day. With the mid-night

H.
Fred. he. For a Stu-dent King,youknow, rules for a day. With the mid-night

he. Rules for a day.

he. For a Stu-dent King,youknow, rules for a day. With the mid-night

Love lost to - day, all my love I must now re - -

poco rall *a tempo*

1 A Love lost to - day, all his love she must now re - -

Fa. Ge. Love lost to - day, all his love she must now re - -

Mi. B. Love lost to - day, all his love she must now re - -

Fra. hour, his pow'r pass-es a - way. All her love I re -

Wil. hour, his pow'r pass-es a - way. He her love must re -

K. hour, his pow'r pass-es a - way. He her love must re -

Mer. Gr. hour, his pow'r pass-es a - way. He her love must re -

H. Fred. hour, his pow'r pass-es a - way. He her love must re -

pass-es a - way. All her love he must now re - -

hour his pow'r pass-es a - way. All her love he must now re - -

poco rall. *a tempo*

poco rall. *a tempo*

sign. *a* *pressando*

I. A. sign. Nev - er can he be mine. So, for

Fa. Ge. sign. Nev - er be his Col - um - bine.

Mi. B. sign. Nev - er be his Col - um - bine.

Fra. sign. Nev - er his Col - um - bine. So, for

Wil. Fred. sign. Nev - er his Col - um - bine.

K. sign. Nev - er his Col - um - bine. So, for

Mer. Gr. sign. Nev - er be his Col - um - bine, Col - um - bine. So, for

He. Fr. sign. Nev - er be his Col - um - bine, Col - um - bine.

sign. Nev - er be his Col - um - bine.

sign. Nev - er be his Col - um - bine.

Col - um - bine. *mf*

cresc. molto

I. A. ev - er hearts must se - ver, meet - ing nev - er, vain en -

Fa. Ge. hearts must se - ver, meet - ing nev - er, vain en -

Mi. B. hearts must se - ver, meet - ing nev - er, vain en -

Fra. *cresc. molto* ev - er hearts must se - ver, meet - ing nev - er, vain en -

Wil. Fred. hearts must se - ver, meet - ing nev - er a - gain, all en -

K. ev er hearts must se - ver, meet - ing nev - er a - gain, all en -

Mer. Gr. ev - er hearts must se - ver, meet - ing nev - er a - gain, all en -

He. Frd. So for ev - er meet - ing nev - er a - gain, all en -

cresc. molto

Meet - ing nev - er, vain en -

Meet - ing nev - er, vain en -

cresc.

Red. *

191
marc. molto
allarg.

I.
A.
 deav - or. Now fare - well, love, fare - well, love, for ev - er, ev - er,

Fa.
Ge.
 deav - or. Now fare - well, love, fare - well, love, for ev - er, ev - er,

Mi.
B.
 deav - or. Now fare - well, love, fare - well, love, for ev - er, ev - er,

Fra.
 deav - or. Now fare - well, love, fare - well, love, for ev - er, ev - er,

Wil.
Fred.
 deav-or is vain. Now fare - well, love, fare - well, love, for ev - er, ev - er,

K.
 deav-or is vain. Now fare - well, love, fare - well, love, for ev - er, ev - er,

Mer.
Gr.
 deav-or is vain. Now fare - well, love, fare - well, love, for ev - er, ev - er,

He.
Fred.
 deav-or is vain. Now fare - well, love, fare - well, love, for ev - er, ev - er,

allarg. marc.

deav - or. Now fare - well, love, fare - well, love, for ev - er, ev - er,

deav - or. Now fare - well, love, fare - well, love, for ev - er, ev - er,

allarg.

molto marc.

Red. *

accel. Col-um - bine! *rall.*

I. A. nev-er thine, nev-er mine. Lost, lost to me, love of

Fa. Ge. Part-ing ev-er, meet-ing nev-er Lost, lost to thee, Col - um *rall.*

Mi. B. Part-ing ev-er, meet-ing nev-er Lost, lost to thee, Col - um

Kra. *accel.* nev-er thine, Col - um bine Lost, lost to me, Col - um- *rall.*

Wil. Fred. nev-er thine, Col - um bine Lost, lost to thee, Col - um-

K. ev-er mine, Col - um bine Lost, lost to thee, Col - um-

Mer. Gr. nev-er thine, Col - um bine Lost, lost to thee, Col - um-

He. Fred. nev-er thine, Col - um bine Lost, lost to thee, Col - um-

ff rall.

Part-ing ev-er, meet-ing nev-er, Lost, lost to thee, Col - um-

Part-ing ev-er, meet-ing nev-er, Lost, lost to thee, Col - um-

I. A. mine.
 Fa. Ge. bine.
 Mi. B. bine.
 Fra. bine.
 Wil. Fred. bine.
 K. bine.
 Mer. Gr. bine.
 He. Fred. bine.
 bine.
 bine.
 bine.
 bine.
 rall.
 accel.
 Led. accel molto al fine
 Led. *

Scene and Ensemble.

"The Kneipe"

Introducing

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Songs: "So we drink!"
and "The Jolly Miller!"

Music by
REGINALD de KOVEN

Allegro vivo.

Tenors.
Students. Stu-dents draw near, Keep the steins brim-ming with foam-ing

Basses.

Allegro vivo.

Piano. *f*

beer, Till the lark's sweet roun-de-lay, Greets the gold-en god of

cresc. day. Stu-dents drink deep, and oft, we say, 'tis our Col-lege Kneipe gay. — *ff*

cresc. *ff*

Stu - dents draw near, There with a tra, la, la, — la,

Mer - ri - ly sing - ing our Col - lege songs. With tra, la, la, — la,

W. & F. ^{a2} Wilhelm & Ferd.
All night to us be - longs. — Our King is not here.

mf

Heinrich & Fried.

Wilh.
Ferd.Students.
ff Tenors.

a 2

We're thirs-ty, 'tis clear! Bring beer! Yes beer! With tra, la,

Basses.

Maids. Sopranos.

ff

With

la, ——— la, Ea - ger - ly wait - ing for beer, and wine, With

Ferd. Wilh. Both. Wilh.

We'll drink! Come fill each emp-ty stein. Now

Fried. Hein. Both.

Come fill! We'll drink! each emp-ty stein.

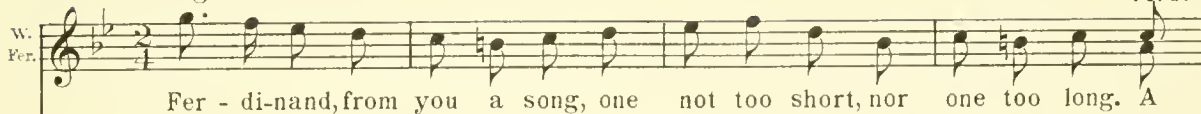
tra, la, la, la, fill - ing each emp-ty stein.

tra, la, la, la, fill each emp-ty stein.

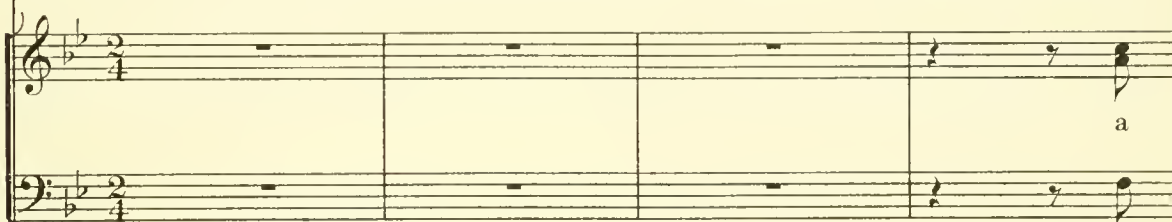
fill - ing

ff marc.

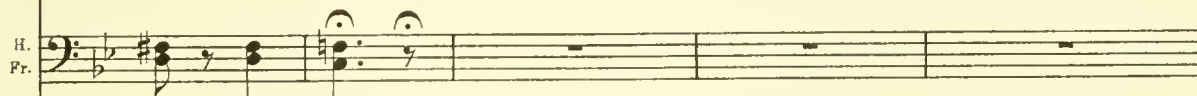
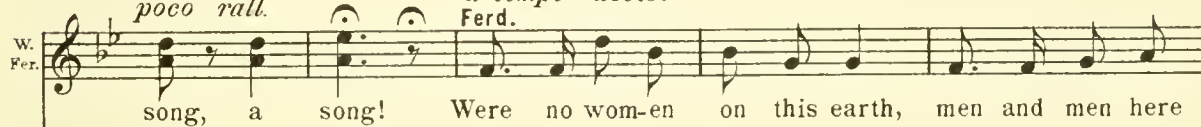
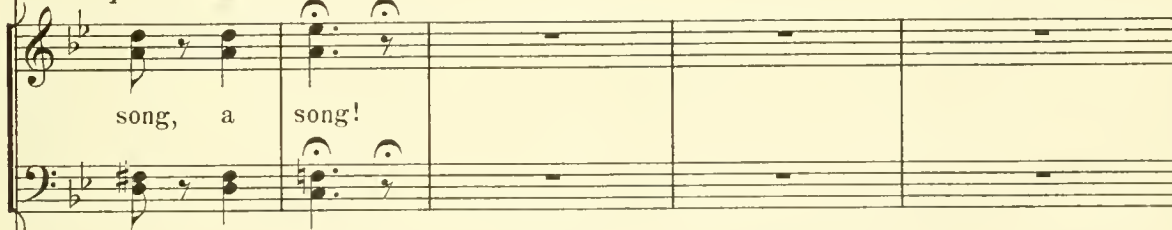
Allegro comodo.

Wilh.
Ferd.

Heinrich.

Hein.
Fried.

Allegro comodo.

*poco rall.**a tempo deciso*
Ferd.*poco rall.**poco rall.**f a tempo deciso*

Fer. on - ly, With no one to check our "Wirth" Lord, we would be lone - ly!
 Hein.
 Students. Lord we would be lone - ly!

Ferd.
 Fer. If they trouble cause and strife, al - so joy and plea - sure, Here's to sweet-heart,
 cresc.

W. Wilh. Ferd. Wilh.
 Fer. home and wife! Drink to sweet-heart, home and wife! Each a priceless treasure! Come,
 Hein.
 H. Tenors. a 2
 Fr. Students. Drink to sweet-heart, home and wife!
 Basses. a 2
 Hein. Fried. Drink to
 Fried. Come,

W. Fer. *poco rall.* *Ferd.*
 broth - ers mine, we'll drink a stein, to them a stein! We'll

H. Fr.
 drink, we'll

To them a stein!

poco rall.

Allegro moderato con spirito.

Fer.
 drink a health, in a lau-da-to-ry way, We'll drink till the day-light is

Fer. *cresc.* *ff*
 dawn - ing, And praise the charm, of each sol-i-ta-ry fay, We'll

cresc.

W. Fer. *rall* kiss ev-'ry one in the morn - ing. We'll praise the charm of each

H. Fr. *ff* *Wilh.* *Hein. Fried.*

Students We'll praise the charm of each

colla voce

W. Fer. *Wilh.* *p* We'll kiss in the morn - ing.

H. Fr. *Ferd.* *p* sol - i - ta - ry fay, We'll kiss ev-'ry one in the morn - ing.

We'll kiss in the morn - ing.

sol - i - ta - ry fay, We'll kiss in the morn - ing.

Allegro vivace con brio.

W. Ferd. Bring beer! Bring beer!

H. Hein. Fried. More beer! Or of thirst we'll sure-ly die. More beer!

1st Chor. 2d Chor. Bring beer! Or of thirst we'll sure-ly die. Bring beer!

More beer! More beer!

Allegro vivace con brio.

f

W. Ferd. All our throats are dry. Dry as earth, when drought is reign-ing,

H. Hein. Hein. & Fried. All our throats are dry.

cresc. a²

cresc.

The musical score is arranged in five systems. The first system includes staves for W. Per. (Soprano) and M. Fr. (Bass). The second system adds Maids. Sopranos. The third system introduces All Students. Tenors. and Bases. The fourth and fifth systems show the continuation of all vocal parts along with a piano accompaniment at the bottom.

Vocal Parts:

- W. Per. (Soprano):** Buy beer! Drink we must or
- M. Fr. (Bass):** More beer! Drink we must or
- Maids. Sopranos:** Your beer now here drink it now juch-
- All Students. Tenors:** Thirs-ty students all complaining. Buy beer! More beer! Drink we must or
- Bases:** Thirs-ty students all complaining. Buy beer! More beer! Drink we must or

Piano Accompaniment: The piano part consists of two staves (treble and bass clef) providing harmonic support for the vocalists. It features chords and moving lines in both hands.

W. Fer.
die! Ha, ha, ha!

H. Fr.
die! Ha, ha, ha! Drink we must or die!

hei! More beer! Your care-less cry!

die!

All Basses.
rall.

Drink we must or die!

Moderato.

Ferd.

Nev - er drink a glass too much,

Hein.

Nev - er drink a glass too lit - tle,

Moderato.

2d Chorus.

Tenors.

Nev - er drink a glass too lit - tle, Nev - er drink a glass too much,

Basses.

1st Chorus.

Moderato.

cresc.

With.

Ferd.

Drink in measure, that is pleasure, deem it such.

Hein.

Fried.

All Students. *f* *rall.*

For all we students deem it such. If you

rall.

Allegro giocoso a la Valse.

Maids.

Students. Tenors.

love a pret - ty lit - tle maid - en, What's the harm in a kiss? But this

Allegro giocoso a la Valse.

f

ve - ry pret - ty lit - tle maid - en, May de - ny you that bliss.

Wilh. Ferd.
a 2.

W. Ferd.
a 2.

Pret - - ty maid, now give a kiss!

Sopr.
Tra, la, la, la, la, la, la, la, la, la, la, When you

Ten.
Tra, la, la, la, la, la, la, la, When you

Bass.
Basses.
Tra, la, la, la, la,

Sopr. woo a pret - ty lit - tle maid - en, You must not go too far.

Ten.

Bass. too far.

Wilh.

W. Ferd. Oh! what bliss, in a kiss!

Fr. Hein.

H. Fried.

Tra, la, la, la, la, la, la, la. When you

Tra, la, la, la, la, la, la, la. When you

Tra, la, la, la, la. When you

W. Ferd.
 Per. Don't ask Mam - ma. Now

H. Pr.
 kiss a pret - ty lit - tle maid - en, Oh! you don't ask Mam - ma!

kiss a pret - ty lit - tle maid - en, Oh! you don't ask Mam - ma!

sfz sfz

Meno mosso.

Per. while we drink one beer, We would from Friede-rich have a

Hein. Friederich. Allegro moderato deciso.

Per. song. A song we'd hear. In win-ter ice, and man-y reasons

Students. A song, *ff*

A song, a song we'd hear. *ff*

f colla voce

Fr. *cresc.*

snow a-bound: Two rea-sons good for drinking; And in each sea-son
why we drink, And each one gives us pleasure: A friend, good wine, or

cresc.

Fr.

may be found, an e-qual one, I'm thinking. In Spring-time bright, and
when we think We've won or lost a treasure; In youth or age; when

Fr.

Summer hot, Gam-bri-nus at us wink-ing, In Au-tumn wine is
hot or dry, We need a brimming mea-sure. A thousand oth-er

ff

Fr. *a tempo*

not for-got. So we

rea-sons why *ff* *rall. e dim.* *pp a tempo*

Students. The whole year round we're drinking. La, la, la, la,
Hein. with 1st Bass. And each one gives us pleasure.

ff *rall. e dim.* *a tempo*

Fr. *cresc.*

drink, — and we drink, — When the Win-ter days are cold-est, So we

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Fr.

drink, — yes we drink, — of the Autumnwine the old - est. So we

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Fr. *ff* *pp* *f*

drink, we drink, yes we drink, we drink, ev - ry sea - son has its

So we drink, Yes we drink, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

*ff allarg.**rall.*

Fr. rea-son; And each one is the best of all, To hear old Bac-chus

la, la, la.

allarg. *rall.*

Fr. call. So we drink! all the season round. So we drink. Full drink.

So we drink, so we drink.

1. 2.

A

With. Ferd.

a 2

W. Per. Our Student King draws nigh. With

A mer-ry song! Juchhei!

Hein. & Fried. with Bases.

mer-ry song!

animando

Allegro giocoso.

Students
Ferd., Wilh. & Tenors.Wilh.
Ferd.

Hoch! Hoch! Hoch! Our Student King shall reign to-day! With Hoch! Hoch! Hoch! What

Hein., Fried. & Basses.

Allegro giocoso.

cresc.

Wilh. Ferd. a 2.

e'er he wills, we must o - bey! Who loves not wom-en, wine and song, Re -

Hein. & Fredk. a 2.

Students.
Wilh., Ferd. & Tenors.

mains a fool the whole life long. Then hail to our Stu - dent King: right

Hein. Fried. & Basses.

Maid's

Then hail to the Stu - dent King!

Wilh.
Ferd.

mer - ri - ly we sing! Then hail to the Stu - dent King! With

Stud.

Hein.
Fried.

ff

Maid's

Hoch! Hoch!

Wilh.
Ferd.

val - le - ra, val - le - ra, Hoch! Hoch!

Stud.

Hein.
Fried.

val - le - ra, val - le - ra,

molto f

Fran.
Maid's

Hoch, rah, rah, rah, val - le - rah! Francis.

Wilh.
Ferd.

Hoch, rah, rah, rah, val - le - rah! I

Stud.

Hein.
Fried.

Juch - heil!

(Francis enters)

Frän.
greet you, my brothers, your Student King, shall he now dance or sing? *rall.*

And.

Wilh. & Ferd.
You can't go wrong! The mil-ler leads a *rall.*

Ferd. *Allegro moderato.*

Hein. Fried.
Fredk. *Allegro moderato.*

Students
Tenors
You can't go wrong! *rall.*

Basses.

Allegro moderato.

rall.

Wilh.
jol-ly life,

And
Hein.

mf
Jo-ly life, jol-ly life, jol-ly life.

mf
jol-ly life.

mf

Francis.
 Fran. jol - ly
 Wilh. naught knows he of care or strife,
 Hein.

2d Chorus. All Students.
 jol - ly life, jol - ly life, jol - ly

cresc.

Fran. life _____ Wilh. Sing ho, a
 Wilh. Ferd. To see the grist is safe - ly ground,
 Ferd. Hein.
 Hein. Fried. jol - ly life.

life. _____ He'll watch the mill - wheel
 jol - ly life.
 2d Chorus.

f

a poco cresc.

Fran. jol - ly life, and while the mill - wheel swift - ly turns,

With. and while the mill - wheel swift - ly turns,

Ferd. and while the mill - wheel swift - ly turns,

Hein. turn-ing round,

Fried. His

cresc.

mf a poco cresc.

poco sosten. con sentimento

Fran. In dreams of her, of

With. In dreams of her, of

Ferd. In dreams of her, of

Hein. loy - al heart with in him burns.

Fried. (Humming)

P

poco sosten. con sentimento

Fra. *whom he yearns: the maid-en of the mil-ler, The*
 W. *whom he yearns: the maid-en of the mil-ler, The*
 Fr.

mf
 Would I were the maid!
 Ah! ah,

Fra. *maid! The man! He*
 W. *maid! The man! He*
 Fr.

Bet-ter be the man!
 yes, to be the maid! Ah! I'd like to be the man!

Fra. thinks of her, the maid - en of the mil - ler!

W. thinks of her, the maid - en of the mil - ler!

Fr. thinks of her, the maid - en of the mil - ler!

Allegro comodo.

Fra. *mf* Sing hey! for the jol - ly, jol - ly

With. Ferd. & Tenors. Click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,

Students. *p* Click, clack, click, clack, click, clack, click, clack, click, clack,

Hein. Fried. & Basses. *p* Click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,

Allegro comodo.

Fra. mil - ler, who war - bles and war - bles a song, — While the

click, clack, click, clack, click, clack, click, clack, click, clack, click,

click, clack, click, clack, click, clack, click, clack, click, clack, click,

click, clack, click, clack, click, clack, click, clack, click, clack, click,

Fra. mill-wheel goes: click, clack, click, clack, and the old mill-wheel goes:

click, clack, click, clack,

click, clack, click, clack, clack, click, clack, click, clack, click, clack, click, clack,

click, clack, clack, clack,

Fra. click, click, clack. Sing hey! Goes

W. Wilh.

Fer. Ferd. Goes: click, clack, click, clack,

H. Hein.

Fr. Fred.

Students only

click, click, clack, goes: click, clack, click, clack, click, clack, click, clack, click, clack, click, clack, click, clack, goes:

click, goes: clack, goes:

Fra. *ff*
 click, clack, the whole day long. Sing hey! for the jol-ly, jol-ly

W. *ff*
 click, clack, the whole day long.

H. *ff*
 Sing

dim. *pp* click, clack, click, clack,
 click, clack, the whole day long, click, click, clack, click, clack,
 long, clack, click, clack, click, clack,

Fra. mil - ler, Who war - bles, who war - bles a song. Sing

W. Sing

H. hey! for the jol-ly, jol-ly mil - ler.
 click, clack, click, clack, click, clack, click, clack, click, click, clack,
 click, clack, click, clack, click, clack, click, clack,
 click, clack, click, clack, click, clack, click, clack, click, click, clack,

Fra. hey! for the mer-ry maid-en. Sing

W. Fr. hey! for the mer-ry maid-en. Sing hey! for the mer-ry maid-en.

H. Fr.

Sing hey for the maid-en Sing

Fra. *rit.* hey! for the mer-ry maid-en. *a tempo*

W. Fr. *rit.* for the mer-ry maid-en. Sing hey! for the bus-y, bus-y *a tempo*

H. Fr. *rit.* for the mer-ry maid-en. Sing *a tempo* click, clack, click, clack,

hey! *rit.* Sing click, clack, click, clack, click, clack,

rit. *a tempo*

p

Fra. Sing hey! for the bus-y, bus-y mill-wheel,

W. Per. mili-wheel turn-ing. Sing

H. Fr.

click, clack, click, clack, *pp* click, clack, click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack, click, clack, click, clack,

rall. e dim.

Fra. hey! for the bus-y, bus-y mill-wheel turn-ing, turn-ing and turn-ing a -

W. Per. hey *pp* Turn-ing and turn-ing a -

H. Fr. Sing hey!

click, clack, click, clack. *dim. e rall.*

click, clack. click, clack, click, clack.

click, clack, click, clack.

dim. e rall.

dim. e rall.

a tempo

Fra. round. Sing hey! for the bus-y, bus-y

W. round.

Fr. round.

a tempo *pp* click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack, click, clack, click, clack,

a tempo *mf* *dim. e rall.*

Dialogue.

Fra. mill-wheel turn-ing, turn-ing, turn-ing a-round.

W. Sing hey! the mill-wheel turn-ing a-round.

Fr. hey for the bus-y, bus-y mill-wheel turn-ing a-round.

click, clack, click, clack, click, clack,

click, clack, click, turn-ing a-round.

click, clack, click, clack, click, clack, turn-ing a-round.

Allegro più moto.

mf Francis. *cresc.*

We all are brothers, our hearts are one an - others, Each to the

W. Ferd. *p*

We all are brothers, our hearts are one an - others, Each to the

H. Fried. *Allegro più moto.*

mf *cresc.*

f

oth - er for - ev - er will be true.

f

oth - er for - ev - er will be true. We all are broth - ers, our

f

rall. e dim.

Each to the oth - er now for - ev - er will be

hearts are one an - oth - ers, Each to the oth - er now for - ev - er will be

rall. e dim.

Fra. true! *f deciso a tempo* Our hearts are one an - oth - ers, *mf* Students. Tenors. Each Bases.

Students. We are all brothers, Our hearts are one an - oth - ers, *deciso a tempo* Hein. & Fried.

Fra. for - ev - er will be true! We all are *pp* Wilh. Ferd. with Tenors. Stud. *pp*

to the oth - er for - ev - er will be true! We all are Hein. Fried. with Bases.

cresc. *dim.* *pp*

Fra. broth - ers, our hearts are one an - oth - ers, Each to the *cresc. molto* Wilh. Ferd.

broth - ers, our hearts are one an - oth - ers, Each to the Hein. Fried.

cresc.

Meno mosso.
cresc. molto

f *rall. e dim.*

Fra. oth - er now for - ev - er will be true! Come place your hand in

Wilh. Ferd. with Tenors.

Stud. *mf* oth - er now for - ev - er will be true! Come place your hand in

Hein. Fried. with Basses.

Meno mosso.
cresc. molto

ff *rall. e dim.*

Fra. mine, — good com - rades tried and true! —

mine, — good com - rades tried and true! —

rall. e dim.

sempre dim. e rall.

Fra.

sfz

225
Song.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.
Ilsa and Chorus.

Music by
REGINALD de KOVEN.

Tempo di Valse Vivace.

Piano. *f giocoso* *cresc.* *ff*

Ilsa. *mf* *Allegro moderato.*

1. I once knew a stu-dent, in
2. I once met a mai-den, a

love then was he: { With a tra-la-la-la, } Who
sweet, pret-ty miss; }
1. & 2. Sopranos
Principals and Chorus Tra-la la.
Tenors.
Basses.

ff *mf*

said, "I am pru-dent and good as can be." } With a tra-la-la-la-la-la-
love o-ver-la-den, HE begged for a kiss; }
Tra-la-

la. { "To - bac - co and drinking to me are un-known," }
 { She said proud-ly spurning, You ask this of me; }
 la. With a
 a 2

mf

tra - la - la - la, and a tra - la - la - la. { "Of girls ne - ver think-ing, my
 { "This lane has a turn-ing, where

Moderato.
rall. *f* *mf*
 true love you own," } With a tra - la - la - la, la - la la. Oh!
 no one can see," }
 Tra-la - la.
 Moderato.
rall. *f*

Nu - del, nu - del, nu - del, nup, nup, oh!_ what did she_ think, Oh!

mf

nu - del, nu - del, nu - del, nup, nup, just_ no - tice my

wink! Principals and Chorus. Now what did she think?

1 & 2d. Sopr. a 2 Oh! nudel, nu-del, nu-del, nup, nup, Now what did she think? nudel

Tenors.

Basses. la, la, la, la!

1. No-tice my wink! D.C. nu-del nup,nup,

nup,nup, nu-del nup,nup, D.C. nup,nup, nu-del nup,nup,nudel

D.C.

ff *>* *>* *>*

No - tice my wink!

ff

nu - del, nu - del, nu - del, nup, nup, Oh!

ff *>* *>* *>* *marc.*

nu - del, nu - del, nu - del,

nu - del, nu - del, nu - del,

ff nu - del, nu - del, nu - del,

nu - del, nu - del, nu - del,

ff

ff *>* *>* *>*

No - tice my wink!

nup, nup, no - tice, no - tice the wink!

f *ff*

Handwritten note: "Handwritten note: 'The Student Song' Solo"

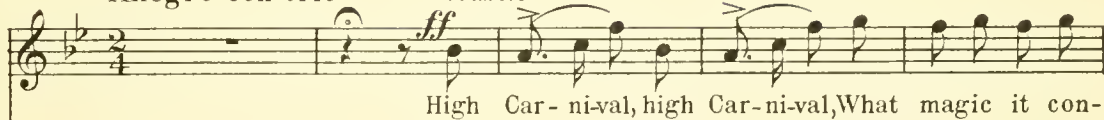
Finale III.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

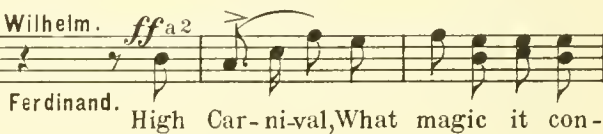
Music by
REGINALD de KOVEN.

Allegro con brio.

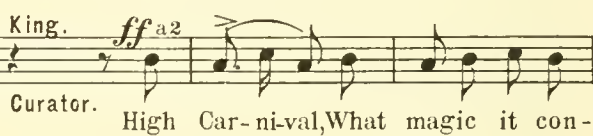
Francis.



Wilhelm.



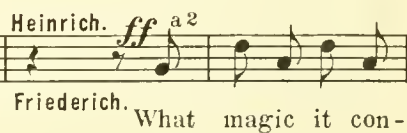
King.



Merrilaff.

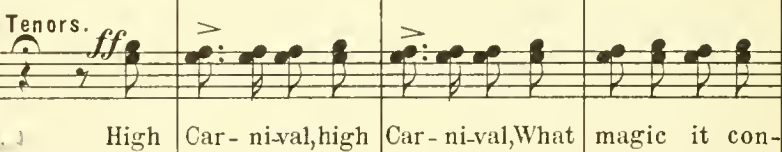


Heinrich.



C
H
O
R
U
S

Tenors.



Basses.



Allegro con brio.



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1. A. High car - ni - val, high car - ni - val! Now mis - chief

Fa. B. High car - ni - val! Now mis - chief

Fr. tains. High car - ni - val! The King of mis - chief

Wil. Ferd. tains. High car - ni - val, high car - ni - val! The King of mis - chief

K. C. tains. High car - - - ni - val! The King of mis - chief

Mer. Gr. tains. High car - - - ni - val! The King of mis - chief

He. Fried. tains. *the King* The King of mis - chief

High car - ni - val, high car - ni - val! Now mis - chief

tains. The King of mis - chief

The piano accompaniment is written for the right and left hands. The right hand features a melody with eighth and sixteenth notes, often beamed together, and includes some grace notes. The left hand provides a harmonic foundation with chords and moving lines, primarily using eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

1. A. reigns!

Fa. B. reigns!

Fr. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

Wil. Ferd. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

K. C. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

Mer. Gr. reigns!

He. Fried reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

(Students only)

reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

1. A. The custom of Bo-

Fa. B. The custom of Bo-

Fr. hold: the King of Car-ni-val must be a Student King. The custom of Bo-

Wil. Ferd. hold: the King of Car-ni-val must be a Student King. The custom of Bo-

K. C. hold: the King of Car-ni-val must be a Student King. The custom of Bo-

Mer. Gr. The custom of Bo-

He. Fried hold: the King of Car-ni-val must be a Student King. The custom of Bo-

The custom of Bo-

hold: the King of Car-ni-val must be a Student King. The custom of Bo-

ff

cresc. e rall.

1. A. he-mia, It's prais - es now sing, Doth hold: the King of Car-ni-val, Must

Fa. B. he-mia, It's prais-es loud - ly sing, Must *a 2*

Fra. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

W. he-mia, It's prais-es loud - ly sing, Must

K. C. he-mia, It's prais-es loud - ly sing, Must *a 2*

M. G. he-mia, It's prais-es loud - ly sing, Must *a 2*

H. Fr. he-mia, It's prais-es loud - ly sing, Must *a 2*

he-mia, It's prais-es loud - ly sing, Must

he-mia, It's prais-es loud - ly sing, Must

cresc. e rall.

a tempo *cresc. e pressando*

1. A. be a Stu-dent King. Must be a Student

Fa. B. be a Stu-dent King. Must be a Student

Fra. be a Stu-dent King. Must be a Student

W. Ferd. be a Stu-dent King, must be a Student King. Must be a Student

K. C. be a Stu-dent King, must be a Student King. Must be a Student

M. G. be a Stu-dent King, must be a Student King. Must be a Student

H. Fr be a Stu-dent King, must be a Student King. Must be a Student

be, High Car-ni-val, High Car-ni-val

be, High Car-ni-val, High Car-ni-val

a tempo *cresc. e pressando*

1.
A. King. So let your voices

Fa.
B. King. So let your voices

Fra.
King. So let your voices

W.
Ferd. King, Must be a Student King. So let our voices

K.
C. King, Must be a Student King. So let our voices

M.
O. King, Must be a Student King. So let our voices

H.
Fr King, Must be a Student King. So let our voices

High Car - ni-val, High Car - ni - val! We sing, we

High Car - ni-val, High Car - ni - val! We sing, we

1. A. ^{a 2}
ring and sing! High Car-ni-val, High Car-ni-val! Let now our voic-es

Fa. B.
ring and sing! High Car-ni-val, High Car-ni-val! Let now our voic-es

Fra.
ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

W. Ferd.
ring and sing! High Car-ni-val, High Car-ni-val! Let now our voic-es

K. C.
ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

M. G.
ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

H. Fr.
ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

sing, High Car-ni-val, High Car-ni-val! Let now our voic-es

sing, High Car-ni-val, High Car-ni-val! Let now our voic-es

fff

rall. *a 2* *a tempo*

1. A. ring! Hail to our Stu-dent King! The cu-stom of Bo -

Fa. B. ring! Hail to our Stu-dent King! The cu-stom of Bo -

Fra. ring! Hail to our Stu-dent King! The cu-stom of Bo -

W. Ferd. ring! Hail to our Stu-dent King! The cu-stom of Bo -

K. C. ring! Hail to our Stu-dent King! The cu-stom of Bo -

M. G. ring! Hail to our Stu-dent King! The cu-stom of Bo -

H. Fr. ring! Hail to our Stu-dent King! The cu-stom of Bo -

rall. *a tempo*

ring and sing! Hail to our Stu-dent King! The cu-stom of Bo -

ring and sing! Hail to our Stu-dent King! The cu-stom of Bo -

rall. *a tempo*

cresc.

1. A. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

Fa. B. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

Fra. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

W. Ferd. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

K. C. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

M. G. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

H. F. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

cresc.

he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

cresc.

he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

a tempo

I.
A.
be a Stu-dent King.

Fa.
B.
be a Stu-dent King.

Fra.
be a Stu-dent King.

W.
Ferd.
be a Stu-dent King.

K.
C.
be a Stu-dent King.

M.
4/4
be a Stu-dent King.

H.
Fr.
be a Stu-dent King.

be a Stu-dent King.

be a Stu-dent King.

be a Stu-dent King.

a tempo

accel.

sfz

